THE NEW YORK MIRROR.

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIX., No. 481. NEW YORK: SATURDAY, MARCH 17, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Mantell at His Best in Repose, but in Action He Does Not Thrill Us—His Faults and His Merits Described—Monbars an Old-Fashioned, Romantic Play with Unbroken Interest—Its One Theatrically Effective Situation—Old-Fashioned Stage Prowess Revived in the Incident of Self-Cauterization—A Distinction that Gives the Key to Proper and Improper Sensationalism—A Graphic Pen Picture of the Meteorological Disaster that Overwhelmed New York on Monday.

Mr. Robert Mantell is an actor who is seen at his best in repose. Strong action interferes with his illusions. Looked at in a dress coat he is manly, elegant, refined, graceful and intelligent to the eye. His figure is a tall and handsome one. His carriage is erect. His limbs are Apollo-like—long, round and sinewy, without being massive. His head is small and symmetrical, and his face, while not being handsome in the fashion-plate sense, nor yet noble in the tragic sense, nor yet quite effective always in the melodramatic sense—seeing that it is not one of those strong featured character-faces—is yet capable of great dignity of mien and tenderness of emotion, and when it lights up is radiant with a mild beauty that cannot be fixed in the light eyes nor attributed to the indecisive mouth, nor found to be seated on the low brow.

In action that calls for the expression of great determination, or lofty purpose, or tumultuous passion, he is never ungraceful, but he is seldom so earnest that he thrills us.

He is very apt to gesticulate wildly when there is need of intensity, and cover a wide arc of space when there should be concentration of action and suppression of demonstrative feeling. He does not appear to know that the superficial feelings make the most noise. The woman who screams at a mouse will be paralyzed by the death of her child. Shallow emotion vents itself in ready cries or ready motion; deep, intense passion is at the centre and prostrates the functions of expression, drying up even the tears.

At such times Mr. Mantell uses his voice unduly and somewhat affectedly. When in repose he never mouths nor drawls; when in excitement he always mouths and drawls. He has a rich, emotional, manly voice. It is naturally vibratory, and has a peculiarly pleasant *timbre;* but it is marred by affectations of utterance the moment he loses his pose and his repose.

Monbars is an old-fashioned, romantic French comedy-drama that has been seen here before under another title and in another and by no means so good a version. In it Mr Mantell does some very excellent bits of acting. They are subsidiary bits—side lights, one might say. As for example in the Fourth Act, when he is at the table with the poison and his suspected wife is called in. The forgiving tenderness of his love is so much better than his avenging hatred afterward that I was glad to see the audience launch all its praise on this act and call him out six times when the curtain fell.

A very pretty and noble scene is that at the table, in which a man's love rises up for the moment and surmounts even the evidence of his senses, refusing to say a harsh word to the woman he believes is slowly poisoning him. And the effect of it, subtle and brief as it was, only convinced me once more how superior is love to hatred in the artistic scale of values. The sympathies of the audience were so wrought upon that they wanted this man to forgive her out and out in spite of the damning evidence before his eyes. Of course the audience knew she was innocent. But they also knew that he didn't know it, and they applauded every inclination of his to act in defiance of knowledge.

It seemed to me that the moment Mr. Mantell sprang up and did the melodramatic business, and swung his wife to her knees and roared at her, that the finest part of Mantell fell off like a rare garment, and we saw only the flesh of the traditional actor.

Monbars is a play of unbroken interest. We are held by the story. We desire to know the fate of the hero, and to see the punishment of the villain; and this feeling, strongly induced by the play itself, marks its romantic character. In the original, if my memory is not at fault, the hero dies—Dennery preferring to follow the destiny of facts, according to the French school of naturalism, to shaping his story round the desires of his spectators.

Such a determination of the work appears to have been made in the present case in consideration of the star, who is a romantic actor pure and simple. He depends upon the sympathies of his audience, not upon their judgment. He wins their admiration through their senses, not always through their reason. He always, when in quiescent moods, suggests a great deal more than he ever does. We imagine all kinds of possibilities in his lithe, graceful form. We invent heights that he will climb when the time comes.

But he never quite reaches the peaks of tragic greatness.

The last scene in this play is an admirable one for theatrical effect, and in the hands of a Fechter would be terrible, dramatically. Monbars, while writing the last letter to his accused but innocent wife, sees in the glass before him a reflection of the villain behind him who is preparing the poison. This sudden discovery, that is to overturn all his suspicions and that becomes a revelation of the truth, is made vivid only by the fact that the wretched man stares into the glass with a horrible intensity. Just here the scene is one of genuine suspense. The two men are alone. Monbars is a man of valor and nerve, but is weakened by a mortal sickness.

It is a proper criticism to make when I say that Mantell suggests the concentrated emotions of horror, astonishment and rage much more effectively than he afterwards shows the indomitable determination of the hero to kill the villain.

But I must also admit that he weathers the whole of the fight, brief as it is supremely pictorial, by not saying anything. He reserves all his strength for blows and wastes none of it in words. The consequence is he rises to the full measure of Mantell, as he utterly fails to do in previous scenes where he shakes his fist at heaven, in the full vigor of health, and bellows that he will kill his wife's lover.

In all this I perceive that Mr. Mantell can climb higher in pantomime than he can in declamation.

The scene in which he bares his arm and cauterizes with a red-hot poker the wound made by the mad dog, belongs to that stage prowess that used to be so popular, and of which we saw a great deal in the Lester Wallack school.

A great deal of that prowess is of the ostentatious kind that heroes laugh at, and, mark you, heroes are very common—I mean physically. Elliot Grey in his Gypsy dell, rescuing the child single-handed, sinks to theatric exploit when we reflect that he has a whole battalion of soldiers behind the rocks. And Monbars' cauterizing feat in a lady's parlor somehow bears the color of an effort to impress the women who do not like the sizzle of human cuticle.

Parenthetically, I ought to say here that the incident is not in itself objectionable to healthy taste, for the simple reason that the exhibition is not or should not be made to produce a thrill by the sight of a smoking human arm, but to produce a higher admiration for the human resolution and endurance that can defy pain.

This distinction will give you the key to all proper and improper sensationalism.

Is sensation the means to an end, or is it the end?

Ask yourself that and you will be able to estimate the dramatic worth of any play.

No one will accuse me of squeamishness. I have a profound contempt for that order of feminine good taste which would fly from a crushed limb on account of the blood and let the sufferer die, when a tied artery or a staunching hand would save him. In art I believe in disregarding the picket fence of Mrs. Grundy altogether. You shall restore me the barbaric vehemence of Shakespeare, and perchance the fiendish cruelty of a Ford or a Webster. I will travel with you the gloom-haunted path of a Byron or a Poe, descend to the mediæval hell of a Dante, or wander in the oriental paradise of a Boccaccio. I will shake on the throne of Titan, humor with Rabelais, and listen to the dead bones rattle with Doré or Fusetl.

All I demand is that art of all kinds shall have some other purpose than the mere exhibition of what is repugnant for the sake of that exhibition.

There is no other morality in art than this. Sensationalism will go to the stake to see a human being writhe.

But art embalms the heroism that defied the flames, and forgets all about the physical agony.

* * * * * * *

On Monday night when I went to the Fifth Avenue Theatre, I saw something unparalleled in the dramatic history of this metropolis.

We who try to make a little record of things as we go, ought to make in THE MIRROR some record of this extraordinary occurrence.

Of course I allude to the fact that a meteorological disaster fell like a thunderbolt on the town, and paralyzed every branch of human industry.

At eight o'clock the whole town was sitting in doors with bated breath listening to the hell that was raging outdoors. I got from my house through Twenty-eighth street to Broadway with infinite difficulty, and what a strange spectacle Broadway presented! Every electric light was out, and every gas light had been blown out. Black, yawning abysses of night up and down, and the rushing, howling, withering blasts raging in the fashionable thoroughfare and swirling the snow drifts into impassable barriers. Not a theatre open. Vehicles abandoned in the streets. Here and there a mounted policeman bending over his horse's head to the blast, and urging his blinded animal through the blades of the sleet.

Wallack's dark. Lights all out at the usually flaming Bijou. A few shivering men huddled round the doorway of the Fifth Avenue. No communication with down town; wires trailing, cars stopped, cabs stalled in the banks of snow, the elevated trains—in the crisis when they were most depended on—found to be wanting, messenger boys all lost or strayed, and a devil's tornado, barbed with death, racing and screaming through all the side streets.

No, all the theatres were not closed.

Daly's was open.

A kerosene lamp shone flickeringly and invitingly in the lobby, and a stalwart guide wrapped in furs stood with two Mount St. Bernard dogs in the doorway prepared to rescue anybody who would defy Providence in behalf of Augustin Daly.

There was something grand in that kerosene lamp. Here was a great city, cut in two and stricken dumb by a blow from the skies. All our vaunted triumphs of science were, strictly speaking, knocked out in a moment. We were cold, and numb, and helpless, and terror stricken. Our improved means of communication all utterly failed. Travel was suspended. Business everywhere came to a standstill. The very sparrows dropped dead from the no longer sheltering eaves. The glory of the city was extinguished. Commerce was stunned. Wall street was empty. Enterprise, religion, art stopped short, and science threw up its hands.

But there burned that little ray in Daly's vestibule which said to the world: "The wheels of time may stop. The race may be swept away, the power of the elements may wipe from our recollection all that is great and noble and good, but regular performances will be given at this house, and coupon tickets not purchased of Tyson will be refused at the door."

* * * * * * *

To come back from the storm to the calm, I may say that Mr. Mantell depends a great deal upon what Steele Mackaye calls "personal charm," and this is all the more remarkable when one reflects that out of a dress-coat Mr. Mantell does not fill the bill of stage beauty. He is not pronounced enough in feature, nor determinative enough in impulse. He is to me the outcome not of virile talent but of elegant gifts. He must embody the gracefulness of reserved power; he does not manifest the achievement of grand endeavor.

So I fancy he exactly fits the mood of good taste at this moment and satisfies the popular requirement. Society no less than the thing we call culture suppresses demonstrative feeling. The elegant actor dodges it.

NYM CRINKLE.

LOUISE RIAL.

Miss Herndon Explains.

Agnes Herndon, who has been in the city for the past three weeks, was visited by a MIRROR representative at her uptown flat. Her version of the collapse of her starring tour, told in a straightforward manner, seems to show that she preferred immediate dissolution rather than the possibility of serious loss and inconvenience to her company.

"Our trip was a fairly good one," said Miss Herndon. "We had good business and bad business, and our final quietus arose through no fault either of the company or ourselves. The judgment which brought us to woe was the outcome of an old debt of Mr. Jessel's, contracted before we were married. Mr. Jessell desired to have the debt and the suit of Mr. Hewitt settled in some way so that we could fill out the season. But I saw no chance of getting back the money I had invested in the tour. Lent was coming on and the probabilities were that business in the one-night stands, to which bad management consigned me, would be awful. So, instead of continuing, and perhaps stranding my company at some distant point, losing all my credit in the profession, and working for nothing, I chose to keep what I had of the profits of the season, pay off every member of the organization in full, give every one transportation to Chicago, and return to the city. I shall be open for jobbing engagements this Spring, and either star again in the Fall in an adaptation from the German, by Scott Marble, entitled A Masquerade, which met with considerable success in the West, or else accept an engagement in this city. Frankly, I am tired of traveling.

At the Theatres.

FIFTH AVENUE THEATRE—MONBARS.

Robert Monbars	Robert Mantell
Laurent	Charles Mason
Louise de Meran	Edward R. Marsden
Marquis de Noirmont	Archie Lindsay
Monsieur Mouton	B. T. Ringgold
Doctor Daniel	F Chippendale
Diane	Fanny Gillette
Blanche	Eleanor Moretti
Madame Laurent	Lizzie Duroy

Robert Mantell appeared on Tuesday night at the Fifth avenue Theatre in an old play by Dennery, adapted for the use of this actor by Louis Nathal. The house was naturally small, although it was probably as numerous as any gathering in town the same night; but if it lacked numbers it did not lack the power of approbation, which was freely exercised.

The story of Monbars is romantic; its treatment realistic, Dennery in this piece having halted midway between the schools of Hugo and of his successors. It is interesting in plot and effective in situation, but the construction is unskilful and the *finales* of all but one of the five acts are weak. Very briefly stated, the play deals with a marriage, under circumstances somewhat similar to those in The Banker's Daughter. Diane de Noirmont, the daughter of a marquis, marries Monbars, a wealthy privateersman, for gratitude and in a spirit of duty, thereby renouncing the man she really loves, Louis de Meran. The Marquis owes a large sum to Monbars. The latter, adoring Diane, makes her a present of the estates that are tendered in settlement. He, moreover, saves her from a rabid dog, and cauterizes the bite he receives on the arm with a red-hot poker, in the drawing-room. The young people are hastily married. At an inn, on their homeward journey, the husband learns that his wife has sold herself to him, and he swears to learn the name of her lover and be avenged. A supposed friend of the hero named Laurent is dissatisfied with Monbars' marriage, for the latter had promised to bequeath his fortune to the former's son. Laurent awakens jealousy in Monbars' mind against Diane, and gets him to make a will in his favor. Then Laurent proceeds to poison Monbars gradually and get him out of the way, and arranges that suspicion shall fall on the wife. A physician and his assistant are called. The latter is Louis de Meran. A medicine is tested and found to contain poison. The wife is accused by the husband, and Monbars finds that Louis is not only the lover for whom he has been searching, but also a man whom he has maintained in expiation of a crime against his father. Monbars, believing he is about to die, and wishing to absolve Diane from suspicion, writes a letter wherein he states he has committed suicide. But in a mirror he sees Laurent reflected in the act of putting poison in his medicine. A duel with rapiers and daggers follows, which ends in Monbars being wounded and Laurent killed. The former's wound is found not to be dangerous; he forgives his wife, and the play ends.

While somewhat modernized in arrangement Mr. Nathal has not improved materially on the original English version of the piece. This was made by F. C. Burnand and Montagu Williams and called The Isle of St. Tropez. It was originally produced on December 20, 1860, by Alfred Wigan at the St. James' Theatre, London. It enjoyed favor in this country, also, Frank Mayo, Charles Thorne, Jr., and other well-known actors being identified with it. The Isle of St. Tropez is far superior to Monbars in strength of dialogue and distinctness of character. In it the hero dies, which is an artistic denouement. Monbars lives for a wife who does not love him, and the really innocent lover is left out in the cold. The only consistent disposal of Monbars—a man who is destined to be unfortunate and self-sacrificing—is the grave. It is, too, just reparation to Louis for the murder of the latter's father. To send an audience away feeling contented that the hero is going to live a long and happy life is not a sufficient reason for distorting a good play.

The third and fourth acts of Monbars are virile and the element of suspense continues throughout. The scenes between the wife and husband are well managed. The use of the mirror to detect Laurent's crime is ingenious These merits belong to Dennery. The trick whereby Monbars burns his flesh with a poker, and its sizzles and steams to the disgust of women in front is presumably Mr. Nathal's invention—a bid for the favor of the morbid-minded.

Mr. Mantell's performance of the leading character was picturesque, and, in the quiet moments, effective. But whenever the lines demanded fire or passion he failed to be impressive. His reading is singularly monotonous except when he howls, and his pronunciation is exceedingly faulty. Awkward, yet handsome; slow, yet occasionally emotional; noisy, yet always earnest—Mr. Mantell is an actor whose equipment furnishes the most amazing contradictions. So far as the public is concerned his Monbars will very probably meet with favor, for the public is not particularly critical, so long as its eye is pleased and its ears are assaulted. Charles Mason's Laurent was a good piece of work. Edward Marsden was uninteresting as Louis. Archie Lindsay was almost inaudible as the Marquis. Messrs. Ringgold and Chippendale were satisfactory in minor parts.

Miss Gillette's Diane, like Mr. Mantell's Monbars, was about equally good and bad. At times she mouthed and became artificial. At other times she was clinging, tender and dramatic. Miss Gillette's face is expressionless, but her voice is both musical and powerful, her figure lithe and her action graceful. She wore some beautiful gowns of the French fashion that prevailed near the beginning of the present century. Miss Moretti, albeit lacking in composure, was intelligent, animated and earnest as Blanche. The small parts were satisfactorily acted. The piece has been quite handsomely mounted, with scenery by Witham, Voegtlin, Weston and Apjohn. Mr. Mantell's engagement here is for three weeks.

* * *

NIBLO'S GARDEN—DR. JEKYLL AND MR HYDE.

Dr. Jekyll, Mr. Edward Hyde	Daniel E. Bandmann
J. G. Utterson	Dore Davidson
Rev Wm Howell	E. P. Sullivan
Dr. Lanyon	J. M. Colville
Inspector Newcomen	James R Smith
Poole	T. J. Herndon
Sybil	Louise Beaudet
Sarah	Rose Stahl
Maria	Addie Borston

Another version of Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," from Daniel E. Bandmann's pen, was produced at Niblo's on Tuesday, before a small audience, which, however, included some well-known managers and critical first-nighters who watched the performance closely from beginning to end. The play had been postponed from the night before on account of the blizzard.

As a challenge of comparison of histrionic ability, with an existent standard having in view that beneficial effect upon box-office receipts, which the piqued curiosity of the public always has, doubtless the dramatist actor has been wise in his choice of a subject; but it should not be forgotten that in this case the public curiosity is that morbid one which sends sightseers to the morgue. Treat the novel as you may, it cannot be divested of its repulsiveness and its impossibility. The idea of a demon like nature resident with a good one in the same person is old enough, to be sure; and the alchemical conceit of an elixir vitæ is born of the middle ages. In their proper age and sphere of superstition these two ideas have been clothed with the poetry of supernaturalism and have added to the world of literature a crowd of Mephistopheles, Asmodeus and other entertaining devils on the one hand and frightened scores of children with puritanical "old bogies" on the other. When, however, the poetic element of the fantastic, is withdrawn and the attempt is made to embody these ideas within an every day entity into every day circumstances, it becomes appalling in its suggestive untruth, and the more naturally the unnatural partnership of good and evil is portrayed, the more vivid does its psychologic absurdity become.

As an effort to build a play with such bricks and mud, the author has perhaps not done badly in the present version, as in construction it is a progressional course beginning with an evil deed and ending with the stroke of its attendant Nemesis, having its incidental circumstances naturally and deftly interwoven. But after all it is only an elaborate sketch of a strange character with a background, and cannot strictly be said to have a plot in the dramatic sense, since it is not a story of an action with a definite purpose and a definite event. It is rather a dramatized report of a base deed, an elusive will-o'-the-wisp chase after the criminal with his escape from justice by death.

It is in four acts. It opens with a charming scene in the garden of a vicarage, with church adjoining. The choristers are heard singing evening hymns. The vicar tells the lawyer Utterson how he had seen a human fiend in crippled shape trample on a child and had forced the monster to compensate the mother with money, and that the villain's name was Edward Hyde. The lawyer mentions that Dr. Jekyll, whose house is close by, takes a strange interest in Edward Hyde. Dr. Lanyon appears on the scene and expresses his mistrust of Dr. Jekyll. Sybil, the vicar's daughter, instead of going to the evening service, remains in the garden, where she meets Dr. Jekyll, with whom she is deeply in love. On her turning to leave him, Dr. Jekyll is seized with a transformation into Edward Hyde before he has time to rush into his house for counteracting drugs. While in this state he assaults Sybil. At this moment the congregation leaves the church and the vicar rushes forward to protect her. The transformed villain kills the clergyman with a walking-stick and rushes into his house. In the second act the lawyer has his suspicions of some close connection between Jekyll and Hyde, aroused by the walking stick having been a gift of his own to Jekyll, and also by a comparison of the signatures of a letter from Hyde with one from Jekyll. Sybil meets Jekyll at the lawyer's and on her declaration that she will only be his, upon the one condition of his helping her to bring to justice her father's murderer, a good deal of the alleged duality of character disappears according to Bandmann's interpretation, for Dr. Jekyll indulges in a cowardly exhibition of fear for his own neck and of the hangman's rope which should more naturally belong to the other side of the duality. The second scene is an attempt by the police to capture Hyde, who eludes the pursuit by getting at his drugs and reappearing as Jekyll.

The third act gives in the second scene the most powerful dramatic situation of the piece. Jekyll, having determined to entrust Dr. Lanyon with his secret, has arranged a midnight meeting at the latter's office where he arrives in the character of the jibbering, chattering, deformed wretch, Hyde. Placing Lanyon under an oath not to disclose the secret of the transcendental drug whose power he is about to show, he takes it and becomes once more Jekyll. The revelation of the metamorphosis kills Dr. Lanyon by nervous shock. In the fourth act the business thickens. The sudden death of Lanyon has prevented Jekyll from obtaining fresh supplies of the drug, and he remains in his house for several days, alternating in character, alarming his household, and binding the meshes of the law closer round him. The police, the lawyer and Sybil, acting on the statement of Jekyll's alarmed butler, visit Jekyll's house expecting to find Hyde. Jekyll has one dose left which he takes. Sybil sees him, and having expressed forgiveness of her father's murderer Jekyll has a supreme struggle for the supremacy of his better nature. He knows his aspirations are hopeless and takes poison. This is followed by an apotheosis of the suicide and Sybil, who is not yet dead. So ends the tale.

Mr. Bandmann succeeded better in portraying the miserable, chattering wretch, than in the contrasting figure of the doctor, who in his hands is not particularly genial, not professional in style, and not even a type of a gentleman. There is an underlying touch of the villain Hyde throughout. Still, the two pictures are from the hand of a finished actor, who has devoted much thought to the roles, and the ghastly transitions are skilfully effected in sight of the audience. The role of Sybil was played by Louise Beaudet, whose acting was fair. Her work was marred by a very awkward stage walk, which gave her an air of unfamiliarity with long dresses.

The general cast was good. Doré Davidson played Utterson, the lawyer, with a good legal air, and similar commendable work was done by Mr. Colville, in the character of Dr. Lanyon. T. J. Herndon played the part of the butler well, and Frank Opperman was efficient as the lawyer's clerk. Charles Tremaine relieved the sombre tone of the piece by his amusing acting in the small part of the Irish policeman, who watched for Hyde with the cook in the kitchen. The scenery reflected much credit on the artists, Maeder and Schaefer. Next week, The Henrietta.

* * *

FOURTEENTH STREET THEATRE—MAGGIE THE MIDGET.

Margaret St. George	Maggie Mitchell
Hon. Capt. Jack Falconer	Charles Abbott
Augustus Blackstone Guss	J. T. Galloway
Lycurgus Potts	R. F McClannin
Richard Ashburn	Frank Doud
Ishmael Akbar	Earle Stirling
Claire Gordon	Elmira Strong
Mrs. Godfrey St. George	Lillian Andrews
Mrs. Glorvina Potts	Marion P. Clifton
Marcella Hostess	Eliza S. Hudson

A rather meagre audience of venturesome, storm-defying people gathered at the Fourteenth Street Theatre on Tuesday night to see Maggie Mitchell in Fred. Williams' piece, Maggie the Midget. The play serves as an admirable vehicle for Miss Mitchell's inimitable and time-honored talents, and as that is doubtless the prime object aimed at, both author and star may congratulate themselves that they have scored a success.

Margaret St. George (the Midget) is left at her father's death dependent upon her stepmother, whose maternal care is lavished upon her own daughter, Claire, the step-sister of the Midget. For years the little dependent is left in charge of a negligent governess in the South of France, and as a result she grows up to be a tom-boy. When brought home to her father's house, her step-sister's lover falls in love with her and then ensues a series of family quarrels, which culminate in a plot to kill the Midget by mounting her on a vicious horse. But Maggie's skill as a horsewoman defeats the scheme. A gypsy playmate who follows her to England, seeing through the schemes of Claire, murders her and the crime is charged to Maggie. But the gypsy arrives on the scene, and to save his old playmate confesses the act to have been his, and Maggie and her lover are triumphant.

Miss Mitchell as Maggie was brimming over with life and spirits—in fact, she was Maggie Mitchell. The support in general was good. Charles Abbott as Jack Falconer was manly and otherwise satisfactory. Earle Stirling as Ishmael Akbar gave a picturesque and dramatic portrayal of the gypsy, and showed considerable agility and grace in a very pleasing Spanish dance with Maggie. Marion P. Clifton as Mrs. Glorvina Potts, was comical in the extreme, and at the same time was both skilful and artistic. Elmira Strong, Lillian Andrews, J. T. Galloway and R. F. McClannin deserve mention for painstaking work. The piece will run two weeks. Then comes The Still Alarm.

* * *

King Blizzard postponed the opening of the Grand Opera House until Tuesday evening, when W. J. Scanlan gave his picturesque Shane-na-Lawn to a goodly number despite the elements. The scenes, incidents and dialogue of this play are too familiar to need enumeration. They serve to make Comedian Scanlan exceedingly popular with the admirers of Irish wit and melody. We miss from his representations the wretched squalor, the flint-hearted landlord, the cursed eviction and the other unsightly features that form the backbone of the average Irish drama. He gives us pictures of the better classes and unexaggerated phases of life on the Emerald Isle. On Tuesday night play, star and support were received with due appreciation. All of Mr. Scanlan's old songs and some new ones were roundly applauded. George W. Deyo made a most pleasing Gerald Power, and Kate Blancke as Rose Redmond, his sweetheart, was clever. Peggy O'Moore was spiritedly acted by Kitty O'Shea, Charles Dade as Harry Redmond was satisfactory, which is more than can be said of the rest of the cast. Hoodman Blind next week.

* * *

Town and Country, Morton's comedy, was presented at Wallack's on Tuesday night to a small house with the following cast: Kit Cosey, John Gilbert; Reuben Glenroy, Osmond Tearle; Trot, Harry Edwards; Captain Glenroy, E. D. Ward; Rev. Owen Gilroy, J. W. Pigott; Charles Plastic, W. T. Lovell; Hawbuck, Charles Groves; Rosalie Somers, Rose Coghlan; Hon. Mrs. Glenroy, Minnie Conway; Mrs. Moreen, Mme. Ponisi; Mrs Trot, Louisa Eldridge; Goody Hawbuck, Miss E. Blaisdell. The performance was satisfactory only in spots, and the cast may be likewise summarized.

* * *

To the Academy a small number of people went on Monday night to see Herr Barnay in in Kean They were dismissed and told to come on Tuesday, when the same thing occurred again, as the audience was considered too small to justify giving a performance.

* * *

On Monday evening quite a number of people braved the storm and paid their respects to Peck's Bad Boy at the Third Avenue Theatre. A very good company made what they could out of a very poor farce. Harry Brooks deserves credit for his excellent banjo playing, and Roy Patterson received much applause for her graceful dancing. Muggs' Landing will be seen at this house next week.

* * *

The People's Theatre opened on Tuesday night with Nat Goodwin's double bill of Lend Me Five Shillings and Turned Up. The audience was larger than might have been expected and gave the popular actor a warm reception.

* * *

Tony Pastor's was opened on Monday afternoon and evening with an excellent company of variety performers. In spite of the raging storm the audiences were fair in size, but mostly men.

* * *

On Saturday evening Mr. Irving appeared at the Star as the King in Boucicault's adaptation of Delavigne's Louis XI. Of all the English actor's personations this is preferred by many of his admirers and with justice, for it is a remarkable performance in many respects. The hypocrisy, deceit, cunning, superstition, and craft of the wicked old monarch, his love of life and fear of death are unerringly and with fine art portrayed by Mr. Irving. On this occasion, in the earlier scenes, he appeared to be suffering from a cold, which may have accounted for the indistinctness of his utterance and his perfunctory application to the work in hand. But in the fourth act he roused himself, and, when confronted by Nemours in the bed chamber, his exhibition of groveling, craven terror was as complete as usual. The death-scene of the last act was realistically painful and solemnly impressive. Mature judgment, plainly points to Mr. Irving's Louis as in certain regards, the most commendable as well as the most striking characterization that he has presented here. The house was large, but not crowded. The chief actor, and Mr. Alexander—who played Nemours—as well, were several times called before the curtain. Mr. Harvey, in looks, was a handsome and boyish Dauphin, but his reading was faulty and amateurish. Mr. Wenman, who is the best actor in Mr. Irving's company, gave a vigorous performance of the outspoken Coitier. Mr. Harbury's Commines, Mr. Tyars' Tristan, and Mr. Archer's Oliver were excellent pieces of acting. Mr. Mead several times forgot the lines of Francois de Paule. Miss Emery was a sweet Marie, and Mrs. Chippendale played the buxom peasant Martha capitally, ably seconded by Mr. Johnson as Marcel.

Faust was resumed on Monday evening. It will be continued until Saturday night when the double bill, The Bells and Jingle, will diversify the programme.

* * *

Erminie goes on its seemingly endless career rejoicing. The audiences which assemble at the Casino are large and mirthful, and the pretty music is ever fresh in the popular ear.

* * *

Arcadia, with Corinne, is drawing good houses to Dockstader's in its third week. The English burlesque, Monte Cristo, Jr., is in preparation for production at an early day.

* * *

La Tosca having been subjected to certain alterations, now meets with approval as well as large patronage at the Broadway Theatre. The receipts have grown steadily since the first night. Several times people have been turned away. The Saturday matinee was attended by crowds of ladies. Miss Davenport does the best acting of her career in Sardou's much discussed play.

* * *

Heart of Hearts' third month at the Madison Square is doing very well. Miss Burroughs, Mrs. Davenport and Mr. Stoddart have won laurels in this play, which, indeed, is admirably acted throughout.

* * *

The Wife is nearing its 150th representation at the Lyceum Theatre. The acting in this comedy of Miss Cayvan, Miss Dillon, Mr. Kelcey, Mr. Wheatcroft, Mr. Miller and the other accomplished members of Manager Frohman's delightful company continues to give genuine pleasure and excite honest admiration.

* * *

Pete maintains its popularity undimmed at Harrigan's Park Theatre. The play, both in its serious and comic features, is thoroughly enjoyable.

* * *

The Corsair closes its run at the Bijou on Saturday, when it will have been given one hundred and seventy four times. The Pearl of Pekin will be produced next Monday night.

* * *

Paul Kauvar at the Standard is drawing near to its 100th representation. Mr. Mackaye and Miss Turner as Paul and Diane, respectively, get a good deal of applause for their acting.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The Greatest of All Comic Opera Successes,
ERMINIE.
Received with roars of laughter.
BUT ONE VERDICT:
"It is the brightest, merriest and most enjoyable comic opera ever presented."
New Costumes, Appointments and Effects.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
One week only.
CORA TANNER
in
ALONE IN LONDON.
Matinees Wednesdays and Saturdays.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
MAGGIE MITCHELL
in a new play (first time in New York),
MAGGIE THE MIDGET.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:20, Saturday Matinee at 2.
The London Comedy Success,
THE HEART OF HEARTS.
By Henry Arthur Jones, author of The Silver King, etc.
A GREAT CAST.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - Manager
EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
W. J. SCANLAN in SHANE-NA-LAWN.
Sunday evening—PROF. CROMWELL.
Next week - HOODMAN BLIND.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor. 31st Street and Third Avenue.
Incontestably the Most Popular House in New York.
Reserved Seats 50c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
This week—PECK'S BAD BOY
March 19—FRANCES BISHOP in MUGGS' LANDING.

DOCKSTADER'S THEATRE.
Broadway and 50th street.
DOCKSTADER, SHEPARD AND GRAUS, - Proprietors.
Great Cast. 60—ARTISTS—60
Under the sole management of Mrs JENNIE KIMBALL.
CORINNE in ARCADIA.
Evenings 8:10. Matinees Wednesday and Saturday.
50c., 75c., $1, $1.50, $2.

TONY PASTOR'S THEATRE. 14th street.
Matinees—Tuesday and Friday.
MILT BARLOW. The Great Minstrel King.
Ida Lillian Abrams, John H. Byrne, Maggie Cline, Dave Reed, Eugenia Reed, The Vidocqs, Collins Sisters, Glenroy Brothers, Fred Morphet.

LYCEUM THEATRE, 4th Ave and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
FIFTH MONTH
Belasco and De Mille's Comedy,
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.

STANDARD THEATRE.
Broadway and Thirty-third street
Evenings at 8. Matinee Saturday at 2.
THIRD MONTH
STEELE MACKAYE,
in his original creation of the leading role in his successful romantic play,
PAUL KAUVAR.
Under the management of FRANK W. SANGER.

STAR THEATRE
Lessees and Managers, ABBEY, SCHOEFFEL & GRAU.
LAST FOUR NIGHTS OF
FAUST.
To-night at 8 and every evening (except Saturday) and Saturday matinee,
FAUST.
MEPHISTOPHELES.....MR. HENRY IRVING
MARGARET.....MISS ELLEN TERRY
Saturday night, March 17,
THE BELLS AND JINGLE.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - MR. FRANK W. SANGER.
HANDSOMEST AND SAFEST THEATRE IN THE WORLD.
Every Evening at 8 and Saturday Matinee at 2.
FANNY DAVENPORT
In Victorien Sardou's Masterpiece,
LA TOSCA
Box Office open from 9 A. M. to 10 P. M.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
Every Evening. Wednesday and Saturday Matinees.
ROBERT MANTELL
In the great romantic drama,
MONBARS.
MONBARS.
Under the management of Augustus Pitou.

The Actresses' Corner.

"OLD CLO'."

Two to one I will re-dress them. Maybe three to one, if all three are badly gone—the resulting new one will be all right; if only each of the dresses on the day of its long-ago purchase was selected with some idea of a late association with the others in the holy bonds of millinery. Here are some rules:

Trains that have wisely been lined away up will, bag-like, turn inside out, presenting a clean surface outside and lining side too.

Soiled lace that has hung loose as drapery will sew flat over a faded or soiled front or waist, and both will be rejuvenated.

Figured goods take on new life and elegance when the figure is outlined with braid beads or embroidery.

Faded or crushed India silks when shirred look very well, fade or no fade.

Crushed mull, stained silk, etc., can be beaded. To put beads or spangles on anything at regular distances, baste down on the goods or glove-top, or hat, or whatever you wish to put the beads on, a piece of netting or dotted veiling. Sew the spangles or beads on over the dots, then cut away the netting. There you are.

If the pleating or ruffle about the bottom of a dress is badly soiled, bag it in a puff of tulle or tarletan or crepe or gauze that shall match in color. If the edge of a plain skirt is soiled, its effect will not be spoiled by putting a flat, broad pleated binding of some thin stuff matching in color—indeed, the device will hardly betray itself.

Embroidery or passamenterie on a small fly of lace, if the last matches the dress better, will cover soil or wear under the arms and be quite the style beside.

Soiled and worn "backs" to waists just across the weary shoulders of the "heiress" or "crown princess," where she has leaned up against a coil of gas-pipe in the wings after an exit into her rose-lined boudoir, can be covered up in the new dress by a souave jacket. It takes so little to make one of those bobtail jackets. Fedora front or an angel sleeve will do it. If there's a big stain on the front of a dress where Juliet in the Friar's cell knelt on a discarded quid of tobacco, left there by prodigal "Props," to make a Marguerite skirt bunch up the stuff through a hanging girdle, and sew down the pocket over the stain. I remarked in a previous paper that there are more ways than one to kill a cat, and there are more ways of hiding a stain than the one of pinning over it an impossible bunch of flowers.

If an entire silk or satin dress is faded and gone beyond redemption as a whole, make fringe of it. Kate Claxton used to occupy some of her time on the cars making a mixed-up cashmere colored trimming of finger-length strips of silk out of odd bits and ends, which she caught in the stitches of some simple crochet pattern. Result—very pretty and becoming, if made all of white or light pieces and fringed a little; quite as becoming and handsome-looking as feather trimming or down, besides being more durable and costing almost nothing.

Really handsome effects can be secured by covering velvet which is crushed and marked by wear with either gold gauze or some thin stuff like cheese-cloth even, which has been cut into some pattern in the same way that when children we used to make mats—folding a piece of paper many times and then cutting into the folds out of the corners, to where the paper was unfolded, and behold a lovely open work design.

Handsome vests can be made in this way, cutting the design out of felt or heavy stuff and putting it over a lighter or darker color. Worn or stained materials can in this manner be put into almost endless combinations and adapted to convenience in costumes with really handsome and unique effect.

If by mistake the arm-hole of a short-sleeve dress has been cut too big, especially under the arms, or if your stuff gives out and the waist has to be too big in arm-holes, sew a piece of rather broad lace full about the arm hole, and then, at the top of the shoulder draw it up high and short, letting the fullness form a finish to the top of the sleeve; on the under side the lace will lie close to the arm and the whole effect will be becoming especially to an arm that lacks fullness on the under side below the shoulder.

If the Crown Princess sat in a paint-pot or leaned up against the newly whitewashed avalanche rolled up in the wings she will have to give her dress a long, full, round, cloak-like drapery falling from the shoulders and from across the back as high up as is necessary, to the floor. It won't spoil the dress at all; it will make another very graceful one. This sort of drapery outlines the figure well in front and gives graceful lines in the back, and conceals, of course, the result of painting the gown red. "Would there were more such cloaks!" says the Crown Prince.

Silk stocking legs make very lovely sleeves—for page dresses etc., relieved with a big puff at the shoulder and one about the waist. In fact you can hardly get anything to lend itself so well to fancy sleeve effects. So even a stocking without a foot need not be bootless.

Of course, you know that the long tops of gloves can be cut off from worn out hands and sewed on to new short gloves, and there is a big difference between the price of long gloves and of short gloves. Broad stitching down the backs of gloves can be simulated by braid sewed on. Gloves with tops too small can have a strip of lace or piece of ribbon to match the dress inserted. A drawing-string put around the top of a "baggy" slipper and tied at the back or at the toe will make the same look neat again.

Save all odds and ends, especially of dark stuffs, for "rag dresses." It's harder to make new goods look old at short notice than to make old goods look new. For a ragged part peasant waist, such as Marianne in The Two Orphans might wear just a long scarf-like piece passed around under the arms from the front, crossed in the back and brought front again and tied, then held over the shoulder by straps put on to suit convenience, gives the effect; does not, if well managed, look bulky, and hasn't the opera-bouffe-Sadie-Martinot-Nannon look that a regularly made, conventional peasant waist is bound to have. Take off your grease-paint, make up with the cloak that insists on looking so staring new, or, better still—much better still—just wipe off the shelf in your dressing-room or rub up the mirror; shake off the extra dirt from the stuff, and there you are! Why, just one shelf in some rooms you will strike, not far away, either, will fix up any number of rag dresses in nice, natural looking dirt. Holes burnt in the goods look soft and natural around the edges, and bottoms of rag dresses frayed out with the scissors take away the newness that will try to stick out in a ready-made rig.

If you want your hair down and have either too much or too little, separate some of it into strands or locks, and wind loosely with a strip of bright cloth. It is more picturesque than a braid and is more convenient than a head of hair all loose. However, I seem to be getting ahead—instead of sticking to my subject, "Old Clo'."

I suppose Our Mary did *not* use a satin gold-bordered window curtain for that wonderful yellow train of her's in The Lady of Lyons' first dress, but it looked enough like one to suggest to me what a gorgeous train some of the curtains that are all the time selling off cheap would make. Suppose the train of a dress is stained, and the front soiled, put the train on wrong side out for a Fedora from throat to toe, clap on a window curtain in the back, tie a window cord around your waist, or a metal belt of linked curtain rings, and if you will stick to the idea with a window-pole some how, you will outdo Dolly Varden and her calico window shade gown. At any rate, if you carry your robe with an air, though it may be easy to see through the window your wardrobe has beggared, the proper sphere of your trappings will not be suspected; although Mr. Spoopendyke might suggest that all you needed was a pain to—but never mind.

Have I said enough to encourage the girls who are more sure of their own ability to tackle the parts of the new season than that of their last season's wardrobe, as well as to the clear-headed women who know they must get there on clothes if they get there at all, yet whose pocketbook is not as long as their trains used to be?

One parting word—in the darkest hour, remember the cat. Take courage, try some other way and pussy is doomed, sure!

POLLY.

Mr. Mayo Talks on Several Subjects.

"Do you know that I have been dead for the past three years?" was the somewhat startling remark made by Frank Mayo to a MIRROR reporter, who chatted with him the other day.

"If you are dead, who is it that is playing under your name?" inquired the inquisitive man with the note-book.

"Well, I shall have to explain," said the actor. "While traveling out West recently I found that numbers of people imagined Frank Mayo was dead and that I was Frank Mayo's son. The idea came about through the confusion in the public mind of Frank Chantrau and myself. The facts that our Christian names were the same and that in Kit and Davy Crockett, respectively, we were both identified with Western plays, is the cause of their confounding a live actor with one that is dead. At Fort Wayne, among other places, I found the belief prevalent. At dinner in the hotel I overheard this conversation between two gentlemen sitting opposite:

"'Have you been to see Frank Mayo in Nordeck?'

"'Frank Mayo? He's dead.'

"'Oh, no. I saw him act last night.'

"'Impossible, my dear sir. He died three years ago in New York.'

"'Are you certain of that?'

"'I ought to be. Mayo was an intimate friend of mine.'

"'Then of course you must be right. But who is the fellow that uses the dead man's name—an imposter?'

"'No; it's his son.'

"'Well, if the old man could only see the boy play Nordeck, his fleshless bones would rattle with envy!'

"In another town," continued Mr. Mayo, laughing at the recollection, "a local newspaper man came behind to see me. 'I knew your late father well,' said he. 'Your acting doesn't resemble his in the least; but you have talent and will get on. By the way, what did your father die of?'

"'Old age.' I said.

"'You surprise me. He didn't seem to be over forty when I saw him a few years ago in Crockett.'

"'My father never played Crockett.'

"'I beg your pardon, but I saw him in it.'

"'He was never on the stage.'

"'Good heavens! Then who are you?'

"When I told him I was the Frank Mayo he remembered he would scarcely credit me."

"You have so often lent a helping hand to novices, Mr. Mayo," remarked the reporter, "that I suppose would-be actors and actresses bother you to death on your travels."

"I'm glad to meet them. It's from the ranks of intelligent young men and women outside the profession that the stage must be recruited. I never refuse to consider an applicant because he or she has had no experience. In finding and training clever young people I have had excellent results. Kathryn Kidder, Alice Fischer, and other bright and talented actresses came to me as novices and worked their way up.

"I assure you," continued Mr. Mayo, warming to his subject, "the talk about geniuses flying straight to places of eminence on the stage is all rubbish. Acting is the most practical trade in the world, to be learned and practiced to a point of proficiency like any other business like pursuit. Of course the dramatic capacity of different people varies, but give me a person with a fair voice, a suitable appearance and sufficient intelligence, and I'll give you a good actor after a few seasons of hard work.

"But the trouble with the profession, nowadays, is that novices aren't contented to learn the dramatic trade. They will apply themselves industriously enough until they happen to make a hit, and then they become spoiled. A little applause, a little newspaper flattery, and then big heads are visible. The development of the novice is arrested forthwith, and people wonder why Miss Whats her-name or Mr. So-and-so hasn't realized the early promise of her or his career.

"There is altogether too much hurry to get on. The young people become professionally bow-legged through taking the more difficult walks of the stage too soon. It's a failing common to the human race. When God Almighty made man He waited to put the breath into his nostrils the last thing, because if He had done this before man wouldn't have stood still to be finished. I don't want to know any dramatic geniuses; I want to keep at a distance from them, and concern myself with the people who didn't know it all at birth, but are willing to work and learn."

"You say, Mr. Mayo, that practice and intelligence allied make the good actor. Haven't there been some notable exceptions? Charles Thorne, for instance, was the foremost leading man of his time. He had the experience; not even his warmest admirers claimed that he was gifted intellectually."

"True, but Charlie Thorne learned his business from A to Z. He was for many years a utility man in the same company with Junius Booth, Louis Aldrich, Harry Perry, and myself. He began at the very bottom round and climbed to the top slowly, getting a thorough knowledge of everything an actor ought to know. Thorne always had an air that was peculiarly effective in such parts as Hawksley, and in playing polished and nervy gamblers or insinuating villains he had, even in his early days, few equals. When he went to the Union Square he developed that wonderful 'reserve force' which was so widely admired."

"Cazauran says that Thorne was never able to form his own conception of a new role; he was invariably drilled for it by him or the stage manager."

"Perhaps, but Thorne knew how to do what he was told—how few are like him! He was an actor of rare feeling, irrespective of any question of intellectual capacity. There are few leading men now, although scores profess to play that line of business. I never was engaged for a line of business in my life. I played anything for which I was cast, from Iago to Uncle Tom. Now I notice there is no end to the lines, and nearly everybody professes to play the more important of them. Did you ever notice how few people acknowledge to playing utility business?"

An Actress' White Hair.

The other day a representative of THE MIRROR was greeted by a tall, stately, handsome woman, whose erect carriage and generally *distingue* air always excites attention and admiration not only on the stage but in the street. Her face is fine in feature and her figure beautifully symmetric, but her hair is probably her most striking possession. For years her crowning glory of white tresses, rising above a pair of keen, dark eyes and delicately traced eyebrows, has been the delight of many and the envy of more. The face is so fresh and young-looking, the port so fraught with vitality, that people have often marveled at their association with these snowy locks.

"There is quite a history, and a sad one, attached to my white hair," said the actress with a sweet smile. "It has been just as you see it now for twenty years. Originally my hair was perfectly black. My husband, to whom I was deeply devoted, died in a hospital I was at his bedside. My grief was indescribable. No tears came, but my face was temporarily distorted almost beyond recognition. Within the space of four hours my hair turned from black to white—exactly as it is at this moment, except that for three or four inches from the ends there was no change. It was a wonder to the physicians and my friends.

"I would not use a dye, and so when I returned to the stage to play juvenile parts, people were either astonished to see a very young woman with white ringlets, or there was an impression that I had resorted to bleaching to improve my appearance. But the real reason got abroad after a while. White hair struck the fancy of the town, and I speedily found that I had set a new fashion, for young women with artificially white locks were to be seen in every direction. The craze lasted some time.

"I have had no occasion to regret the physical result of my bereavement except on one account. The cause having been forgotten people began to assume that I must be much older than I really was. However, my white hair is getting to be more appropriate now."

But those who know Ida Vernon do not agree with this last statement, for she is still a handsome, fresh-faced woman.

A Playwright's Habits.

"Stand from Under" is the signal that is hung out when Fred Marsden starts in to write a new play. He stays for days at a time in his study up at his Harlem residence, takes his meals there and retires in an adjoining room. He doesn't show himself to his family, and of course isn't visible to anybody else. Sometimes he works all night and sleeps all day, if the mood strikes him. He smokes a meerschaum pipe incessantly and drinks nothing except cocoa wine, which he uses to stimulate the mental faculties when he is weary.

Before touching pen to paper Mr. Marsden thinks out every detail of his story—every character, incident and situation. While evolving his plot he must be in perfect darkness. Curtains are tightly drawn over the windows, the dramatist throws himself on a lounge and buries his face in his hands. He finds it necessary to exclude not only light but sound. He won't have a clock in the room, and if any noise is made by the servants there is sure to be trouble. The household fully comprehends this peculiarity, and everybody goes about softly and speaks in whispers.

The dialogue is the last consideration. Sometimes Marsden revolves his story mentally for two months before he begins to write. He works nervously and rapidly. When he finishes his first draft of a piece he revises it and then makes a clean copy himself on a type-writer, which he manipulates skilfully. In the intervals, when he is not making plays, he is fond of entertaining his friends. Mrs. Marsden's suppers are famous, and the playwright often sits far into the small hours with a congenial companion, smoking and discussing subjects big and little.

Marsden has several hobbies. One is the study, at odd times, of medical science. He originates startling theories in connection with moot-points, one of these concerning the nature of the power that draws or forces the venous blood from the extremities to the heart. He has read a good deal, and having a retentive memory is generally well equipped for argument on nearly any subject. He takes an interest in amateur photography and has turned out some good work. His daughter is developing what he thinks is a remarkable aptitude for play-writing, and has made several dramatizations solely for his inspection and criticism. "If she pursues the right methods," he says, "she will eventually leave me in the background; her eye for dramatic effects is wonderful." The playwright's particular fad, however, is sailing. This pastime he is able to enjoy in either his naptha-launch or sail-boat, every Summer at Schroon Lake, where he owns a pretty place. He is now eagerly looking forward to the time of exodus from city to country.

The Construction of Our Theatres.

A veteran member of the profession sends the following communication to THE MIRROR, wherein is discussed the construction of some of the New York theatres:

"In 1859 the present site of the Union Square Theatre was occupied by an old stable, adjacent to the Morton House, which was then called the Union Place Hotel, and run by W. Wheeler, a member of Congress from New York City. Dion Boucicault, who then owned and resided in the house No. 39 East Fifteenth street, on which the Hotel Dam now stands, perceived the advantages of the lot and leased it from Courtland Palmer with the object of building a theatre thereon. A few months after granting the lease Courtland Palmer, regretting his bargain, offered to purchase the deed, and the matter was negotiated by Wheeler. At this moment Boucicault produced his play, The Colleen Bawn, and desiring to take it to London he was willing to abandon the theatre project. Ten years after this episode in its history, the theatre was built, and a wretched structure it was. The dressing-rooms were tucked in under the parquet. The staircases were ladders, and the accommodations behind the scenes were very constrained. The place altogether was a man-trap, and unworthy of the city.

"It is a question whether the site is not now ripe for business purposes, and has become rotten for theatrical uses. Besides, we have enough of 'fake' theatres. The New Broadway and the Casino have shown New York what its theatres ought to be. The Star is an old rat-trap, falling to pieces. It is undeniably a good model, excepting in the offices of the theatre, which are placed in cellars full of filth and disorder. The Academy is a barn, and the Metropolitan is a dismal barrack. Both serve as monuments of operatic folly. The Madison Square and the Lyceum are toys. The Fifth Avenue is a cranky, ill-constructed building, with a skew stage and a gawky balcony—approached by a "spinal" staircase, as Mrs. Malaprop would say. Daly's is coming down after next season, so it is needless to criticise it. Wallack's is the last and most notable in this list of architectural blunders. It is only fit for opera bouffe—where, it is to be hoped, the prurient drama may find its tomb.

"American theatres are, as a rule, constructed by architects who have no experience, nor knowledge of the true requirements of their work. Their sole object is to make a showy and comfortable auditorium. This, so far as it goes, they succeed in doing. But the public go to the theatre to witness a performance, and after gratifying their minds by regarding these matters, they turn their backs on these details to attend to the principal object, the entertainment on the stage. There is not in the United States a single theatre provided with the accommodations and necessities for giving a good performance. The stage is merely a space, unfurnished with proper facilities. The offices are miserable cubby-holes. A scene dock or a property warehouse for the storage of furniture is unknown. Scenes and properties are stacked anywhere, pell mell, helter-skelter, amongst gas-fittings; the performers are thrust into cupboards or into dust-holes. The result of all this is confusion and disorder, to the degradation of the stage. All is without economy or method—a revelation of ignorance. The whole scheme represents a banquet at which the table linen and glass and china is very splendid, but the food is a mess and the service execrable.

"This is the reason, and the only reason, that visitors to Europe return with the impression that our theatres excel those in Europe in their comforts and elegance. But the entertainments over there are much better than we afford, not that their actors excel ours, but the stage appointments and arrangements are more smooth and perfect."

Mr. Gilbert Didn't See It.

Not long ago the usually placid exterior of John Gilbert was ruffled. This singular condition of affairs came, it is said, about in this way: Henry E. Abbey, his brain pregnant with an original idea, some time ago sought out the venerable pillar of Wallack's Theatre.

"Mr. Gilbert," began the manager, in his suavest tones, "this, as you know, is to be the last season of Wallack's as a stock theatre."

"Yes, I know," said Mr. Gilbert, paternally; neglecting, however, to add that almost everybody except Mr. Abbey surmised as much months ago.

"You have always been identified most conspicuously with the house," continued Mr. Abbey, gently. "There is nobody here, except Mr. Wallack himself, who holds such a high place in the public regard. The public will be greatly interested in our revivals of old comedies—you see, they will sort of wind up the place in a blaze of glory."

Mr. Gilbert, in response to an inquiring glance, vaguely ejaculated "Humph!"

"Now, my dear Mr. Gilbert," the manager proceeded in saccharine accents, "something ought to be done to give added importance to these productions." Here he paused to stroke his moustache reassuringly. "Of course the announcement of the disbandment in itself should be a great stimulus to the receipts."

"Oh, of course," acquiesced Mr. Gilbert.

"Well, how does the idea of retiring strike you?"

"Retiring—who retiring?"

"Why you, to be sure."

"What I—I—*retire*!" shouted Mr. Gilbert, his face becoming very red and angry.

"Certainly," continued Mr. Abbey, persuasively. "The announcement of your positive farewell to the stage would arouse tremendous interest and pack the house every night to the close. Just think how the line, 'Farewell appearances of Mr. John Gilbert,' would read in the advertisements. You've been playing a good many years, and you need and really deserve rest now. Think it over, Mr. Gilbert, think it over!"

Mr. Gilbert did think it over, and according to the accounts of his associates, with righteous and increasing indignation. He was heard to say something about being "too old a bird to be caught with such chaff," while he convinced everybody in the theatre that he didn't mean to retire, if he could help it, for another hundred years or so.

Mr. Gilbert has always been very easy to get along with in the theatre. He minds his own business, takes the suggestions of the stage manager amiably, and never makes trouble unless his rights are invaded. A few weeks ago, when he found that his name had not been put at the head of the cast of some play in the bills and advertisements, he worked himself up to a high dudgeon, and flatly informed the management that unless his name were immediately returned to its rightful place he would throw up his engagement and walk out of the theatre. His demand was promptly acceded to.

Amusing anecdotes are rife among Mr. Gilbert's colleagues regarding his proverbial parsimony. When that unfortunate piece, L'Abbe Constantin, was in rehearsal at Wallack's, a real luncheon was served every day on the stage, at a cost of $3 50 each time, as Mrs. Abbey wished to practice the mastication of it with a view to the public representation. In this diurnal repast it fell to the lot of Mr. Gilbert, who was the Abbe, to share. He invariably fell to with great gusto.

One day somebody complained to him of the number of rehearsals.

"I don't mind how long they're continued," said the old gentleman, with emphasis. "The longer the better, say I. Egad! that cold mutton's delicious! I give you my word, sir, that since these rehearsals began I haven't had to spend one penny for my lunch!"

The Trials of Boston Managers.

The Boston managers pay a yearly license fee of but $5, while their brethren in New York City are compelled to meet an annual tax of just one hundred times that amount. But the Boston men haven't so much of an advantage as it would appear at first glance. A well-known Hub journalist was in town yesterday, when, in the course of conversation with a MIRROR reporter, this subject happened to come up.

"I don't think there is one manager in Boston who wouldn't trade licenses with the New Yorkers. Here the $500 tax brings police and fire protection. There it doesn't. Every time an officer is needed at a theatre he has to be paid for. Besides, on account of the cheap license, every person connected with the city government, from the aldermen down to the errand-boys, thinks he has a claim on the theatres for free tickets. The consequence is that hundreds of seats have to be given to these people during the season, or there would be a tremendous row.

"The managers have practically no protection from imposition. They have to grin and bear it, and be thankful that they are permitted to live. The complexion of the Boston Board of Aldermen, as you are probably aware, is strongly Hibernian. Its members carry things with a pretty high hand. One day an alderman wrote a letter to a manager asking him for six seats. There was a tremendous business going on at the time and there were no tickets in the rack. A polite letter of explanation was sent in answer to the request. A couple of days later the manager was astounded to read in the newspapers that this same man had introduced a resolution at an aldermanic meeting instructing the Building Department to inspect the exits of his theatre. There was nothing done about it, of course, but the matter hurt business for a time, as the public imagined the house must be unsafe.

"Another time one of the inspectors asked a manager for seats. There were none to give him. He passed in, however, and looked at the steam-heaters. Next day the manager received an order to case the walls back of the heaters with zinc—an entirely superfluous precaution, of course, as steam radiators never cause ignition. But the zinc had to be put in, and the manager had to pay quite a large sum for the work. This was the inspector's revenge for not getting a seat.

"Not very long ago the aldermen passed an ordinance compelling the managers of theatres to cover the woodwork throughout with a certain patented fire-proof paint. This paint was made and sold by a relative of one of the aldermen, from whom only it could be purchased. The quantity required for each house was immense, and the price corresponded. The stuff was thick and would not thin. The consequence is that it never hardens, but comes off, and the woodwork will have to be repainted every year. It's an excellent paint for the purpose for which it was intended, you perceive.

"There are many legal requirements, adopted at various times, which are never enforced in Boston. One of these is that every house shall have a fire-proof curtain. Not one manager has complied with this provision. The Aldermen have a lot more which are evidently intended solely to hold over the heads of the managers to cause them expense and annoyance if they do not keep the local authorities well fed with free passes."

If this be the real state of affairs in a city where a nominal license fee is exacted our managers have good reason to congratulate themselves on the condition of things at home. It might be well for some enterprising Boston journal—and there are several of that description—to investigate this matter and set on foot a reform. It is the duty of owners and lessees of theatres to use every just and reasonable precaution to ensure the safety of the public, but surely the authorities have no right to open their tricky eyes to real or alleged infractions of the law only when they wish to visit punishment upon a manager who has failed to attend to their personal wants.

PROVINCIAL.

PHILADELPHIA.

The past week was uneventful, but as a rule business was good.

Nat C. Goodwin filled his return date at the Chestnut Street Theatre in Lend Me Five Shillings and Turned Up. His business was remarkably good; several times the orchestra had to find new quarters, and that was called on almost every evening for a speech. His popularity is constantly increasing here. Richard Mansfield follows for two weeks.

At the Chestnut Street Opera House A Run of Luck completed its third week, but experienced a falling off in business. It remains another week and will be followed 19 by Modjeska.

William J Florence appeared at the Walnut Steeet Theatre in a repertoire, and played to crowded houses. The only new play he offered was a single act comedy called Husband Hunting, in which he assumed a very taking German dialect, and which was voted very clever. Mrs. Florence appeared but once during the week on Thursday night in The Flirt. This week, G. S. Knight and wife in the new Baron Rudolph; A Dark Secret 19.

Salsbury's Troubadours presented at the Arch Street Theatre their latest success. The Humming Bird. The play is a fair specimen of its kind, and is undoubtedly amusing. Nellie McHenry took care nobody went to sleep during the performance, and in the effort she was ably seconded by the other members of the co. all of whom were quite clever. This week, W. A. Mestayer in Check 44; J. B. Polk in Mixed Pickles 19

Charles C. McCarthy, in One of the Bravest. drew crowds to the National Theatre. The play is strongly sensational, and likely to please those who are fond of realism upon the stage. Many of the scenes were very effective. This week the Daly's Upside Down; The Two Johns. 19

At the Central Theatre the Howard Athenæum co. did an immense business. This is without doubt the best variety co. on the road, and is so full of good features that none can be selected for special mention. This week Julene's Mephisto comb.; The Night Owls 19.

Forepaugh's Theatre presented Dead to the World to good business. This week The Black Flag; Old Shipmates 19.

Edmund Collier played at the Lyceum Theatre to satisfactory business. This week Russell Bassett in Sam'l of Posen; A Great Wrong 19.

At the Continental Theatre the Wilbur Opera co. has met with great success. The co. is growing rapidly in favor here, and Susie Kerwin is winning many admirers. They remain another week; Zitka 19.

Carncross' has been doing a good business. Their old time minstrel nights, with the old-fashioned darkey songs, have been both pleasing and successful.

Item: Charles M. Southwell, the popular treasurer of the Broad Street Theatre, will have a benefit performance at the Academy of Music 16.—On the 9th the residents at the Edwin Forrest Home celebrated the anniversary of the birth of the great actor. It was a pleasant occasion. Richard Penistan made an appropriate address, and a number of the old people residing at the Home appeared in a scene from Hamlet. Simon Hassler provided an orchestra and furnished the instrumental music and Mrs. Behrens and others sang. A few guests were present by invitation of Director Fred Zimmerman. All hands sat down to an elegant repast.

JERSEY CITY AND HOBOKEN.

The Academy of Music did a remarkable business all last week, notwithstanding the Lenten season. The attraction was that clever actress, Margaret Mather, in a repertoire. She produced Romeo and Juliet, As You Like It, and Leah the Forsaken. The co. rendered very good support; especially may this be said of Frederick Paulding and Misses Lovlck. The plays were well staged and costumed, and the financial results must be close to $5 000. Probably with the exception of Ermine it was the most successful engagement this Winter. The week we have Kate Claxton in her new play, The World Against Her. She was billed to open 10, in one of the most terrific blizzards we have experienced in years At 8 30 P. M. there was six feet of snow piled up against the main entrance of the house and no lights in the building, so I presume there was a postponement of the opening.

HOBOKEN.

H. R. Jacobs' Theatre did a fairly good business last week with Dan'l Sully in Daddy Nolan as the attraction. He gave the usual satisfactory performance. This week Skipped by the Light of the Moon.

Cronheim's Germania was packed to its utmost capacity every night last week. Lilly Clay's Gaiety co. being the magnet that attracted Hoboken's male population. They gave a very fair performance and were the biggest financial success here this season. This week Harry Williams' co.

Items: John Hammond who, for over a year, has been business manager for Mr. Cronheim, is no longer connected with the house, his connection therewith having been severed last week.—Charles Kiefer, the drummer and xylophone soloist of the Germania orchestra, displays excellent ability as a musician.—Lon De Witt and William Armstrong, who left the orchestra stall for the stage, played one consecutive night with Hyde and Behman with such success that they have returned to their chairs.—Mr. Cronheim informs me that the receipts of the Lily Clay engagement summed up $2,500.

ALABAMA.

DECATUR.

Institute Hall (R. P. Baker, manager): Irene Worrell-Halton Dramatic co. 3, in Patty, following 6 in The Little Ferret, closing 7 in Annie Pixley's M'lina. Co. fair. Packed houses. Milton Nobles in Love and Law appeared 8.

Item: The Institute Hall has lately been thoroughly refitted, and a new drop-curtain and a complete set of scenery added.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): George Wilson's Minstrels packed the house 5; Lizzie Evans presented her new play, Robin's Nest, to good-sized audience 7. The company did as well as could be expected with the play they had to handle, which is a complete failure. There is not a redeeming feature in it. A Night Off co. 9-10; Jim the Penman 17; Milton Nobles 19.

Casino Theatre (Harry Walker, manager): The Leeone Brothers played week of 5 to good houses. The plays are sensational and exciting and well put on.

Items: Everything is ready for the organization of the Order of Elks. The Memphis Lodge has been deputized to initiate the body. The Lodge will be organized Sunday 18, assisted by Jim the Penman co. and Milton Nobles.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tilles, proprietor): A crowded house greeted Rhea in Fairy Fingers 6. As a vehicle for the display of costumes the play is a success, but Mlle. Rhea does herself an injustice in making it a feature of her repertoire. Edward Bell as De Kerbrin gives the only piece of good acting in the play.

CALIFORNIA.

SACRAMENTO.

Clunie Opera House (L. Henry, treasurer): W. H. Power's Ivy Leaf co. were favored with full houses 2-3. The play was splendidly mounted and rendered in good style. Entire co. good. Special mention might be made of Rosebud and Smith O'Brien. The latter I think compares favorably with Scanlan. Haverly's Minstrels 14 15; W. I. Bishop 22-23; Booth and Barrett 27.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The Booth-Barrett season was the most remarkable ever played in this city. All the seats on the lower floor were sold before the first night. The engagement opened in Othello 27 with Mr. Booth as Iago and Mr Barrett as Othello, and was repeated at Saturday matinee. Hamlet, King Lear, Macbeth, Merchant of Venice and Julius Cæsar were also produced, the latter twice, including a matinee which was extra. The engagement was a success in every sense of the word. Agnes Robertson 4 10; Conried Opera co. week of 12-17.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Three performances each of The Ivy Leaf and Oliver Twist were given week ending 3. The best part of the former was the singing of W. A. Mack. In the latter Stella Chase Ainsworth made her debut as Nancy Sykes. She was ably supported by George C. Staley as Fagin and James O. Barrows as Bill Sykes. Miss Ainsworth is young, pretty, and has a powerful voice. In the emotional scenes she exhibited considerable ability.

COLORADO.

DENVER.

Tabor Opera House: Lotta opened Monday to a full house, and the attendance following has been of the same gratifying nature. Mr. Anderson, in the support, is conspicuously prominent for good service. Power's Ivy Leaf week of 12; Rehan's co follows.

Musee: There has been a change of management at this house. John Cordray retiring and George D. Donnelley succeeding him. Mr. Keiller, of Kansas City, is still proprietor. I trust there will be less piracy now, and, also, that a change for the better will occur in the co. There is room for improvement, both in the theatre and museum. Rosedale is now being performed by the stock. Business is still good.

Small Talk: In Judge Campbell's court Wednesday the defendants—the Tabor and the Musee—in the Sunday night concert test cases, were fined $5 and costs. An appeal was taken.—The Hanlons bought additional property in Denver, during their recent sojourn. It appears to be quite the thing for professionals to invest here. They certainly couldn't find a safer place to put their money.—*The Play* says that Denver is an objective point for the Managers' Protective Association in New York. There is a field for labor here surely. Manager Cragg, of the Labor in Leadville was a recent visitor.—The Ivy Leaf co. rests during Passion Week.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Maud Banks made her initial bow 5-7 creating a favorable impression in Joan of Arc. The role is a difficult one and as presented by her reflects great study and skill. Murray and Murphy in Our Irish Visitors balance of week to immense business. Friday evening was devoted as a benefit to the local Elks; the house was packed, many being turned away. The boxes were occupied by out-of-town brethren who presented the stars with elegant floral tributes. Beautiful satin souvenirs were distributed to the ladies. After the performance the co. and Elks enjoyed a social gathering until a very late hour. Muggs' Landing 12-14; Main Line 15 17. Neil Burgess at Allyn Hall 16-17.

WINSTED.

Opera House (J. E. Spaulding, manager): George A. Hill's People's Theatre co. 3—week, in a repertoire of old plays to poor business. Co medium. Minnie Lester, the "star," gave satisfaction. John E. Ince 16.

MYSTIC.

Opera House (Ira W. Jackson, manager): Gaiety Opera Co. closed three nights and matinee 10 to good business, giving satisfaction. Misses Fairbairn and Lulu Nichols and Messrs. Ferris, Hartman and E. P. Smith deserve special mention. Frank Molton, late of Gilbert Opera House, joined the Gaieties here. The Main Line 20.

NEW LONDON.

Lawrence Opera House (A. F. Stall, manager): Rinehart Opera and Comedy co. 3-7 gave satisfaction; business good. Burton and Burke's Minstrels 9-10; fair business.

New London Opera House (J. A. Wilkinson, manager): Gaiety Opera co. 3 7; business light. Muggs' Landing 10; pleased a fair-sized audience.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Michael Strogoff 5 to crowded house. Co. very poor. Praise, however, is due the wonderful Mauvels in their grotesque dances. Zera Semon, a clever magician, 6, to good business. Adelaide Randall 12-14.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Frank Frayne in Mazdo the Hunter, 7, was greeted by a very appreciative house.

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): The piece abounds in the regulation Western incidents and situations with some new features thrown in. The cast included such people as George Learock, Harold Fosberg, J. H. Conner, Grace Emmet, etc., and as a result the performance was a commendable and satisfactory one.

CAIRO.

Opera House (Thomas W. Shields, manager): Cora Van Tassell's co. in Hidden Hand to good house 5. Miss Van Tassell is an uncommonly bright, pretty young actress, and if she had a good co she might have appeared to better advantage. Edwin Young and John F. Pike, in their respective parts, were good, but the rest of the co. were poor.

Item: The St. Joseph Keene Comedy co., after having completed a two weeks' engagement in Memphis, several of the leading members left, and what remained of the co. came to Cairo, where they have been for the last two weeks trying to effect a reorganization.

PITTSFIELD.

Fishell's Opera House (Isaac Hirschheimer, manager): Pat Muldoon, in Irish Student, gave a novel and pleasant entertainment Feb. 27 to a fair and well-pleased audience. Gardiner's Only a Farmer's Daughter held the boards March 12 to a packed house. Blind Boone 24.

CHAMPAIGN.

Armory (S. L. Nelson, manager): Bayse and Davis' co. played here last week, with a change of programme each evening. Only a Farmer's Daughter 14.

ELGIN.

DuBois Opera House (Taylor and Jencks, managers): The MacCollin Opera co. presented Beggar Student to a well-filled house 4. The excellence of the co. exceeded the expectations of the audience. W. H. Ford as the Beggar Student showed considerable ability as an actor as well as singer. Mabel Haas as Laura received quite an ovation for her excellent singing. Babe Vining, Flora Carter and Fannie Hall came in for a goodly share of the applause. Bacon Lights 8; poor house.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Neil Burgess in Vim 5 to large and delighted audience. Maud Atkinson 6-12; fair business. McNish, Johnson and Slavin's Minstrels 22; Shadows of a Great City 26.

Grand Opera House (A. F. Lorenz, manager): Pat Muldoon 6; large disappointed house; poor entertainment. Beacon Lights 7 to large audience; co excellent. George Learock as the hero deserves special mention, as does also bright little Gracie Emmett.

QUINCY.

Opera House (Dr. P. A. Maras, manager): McNish, Johnson and Slavin's Minstrels were greeted 8 with a house crowded to repletion, and never was an audience better pleased.

PEORIA.

The Grand (Lem H. Wiley, manager): Henry S. Dixey Adonis co. 8. The S. R. O. card was out at 8. Dixey was received with loud applause. A. M. Palmer's Jim the Penman co. 9 to the capacity of the house. McNish, Johnson and Slavin's Minstrels to packed house; show first-class. Bennett and Moulton Opera co. 12—two weeks.

Squibs: The receipts for the above three performances were about $8,500.—The Adonis co. jumped from Indianapolis, Ind., here and from here to St. Louis. Manager Wiley says he feels proud of the way the people showed their appreciation of his efforts to give them first-class entertainments.

ROCKFORD.

Opera House (C. C. Lopes, manager): Richard Mansfield in Dr. Jekyll and Mr. Hyde was greeted with a good house 3. His reception was most cordial. The support by John T. Sullivan, Harry Gwynette, Beatrice Cameron and Emma V Sheridan was good. Streets of New York 5; light house. MacCollin Opera co. drew good houses during their five nights' engagement, giving excellent satisfaction.

AURORA.

Coulter Opera House: Chicago Opera co. 9-10 to big houses, playing most of the popular comic operas. The co. is a new one, under the management of Russell and Morgan, having opened their season at Elgin Feb. 27. Their costumes are good, but there are several 'sticks' in the party.

Coming: Streets of New York, McGibeny family, Redpath's Welch singers, Bayre-Davis co.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Early Bird 8 to a large audience. The co. contains some excellent specialty artists. McNish, Johnson and Slavin's Minstrels 9 to S R. O. One of the finest performances of the season. The many friends of Mr. Slavin miss him very much. Farmer's Daughter 13-14; Shadows of a Great City 17; Roland Reed 19.

INDIANA.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Bennett and Moulton's Opera co filled the house nightly week of 5, producing a round of popular operas Messrs. Ricketts, Bigelow and Nelson deserve mention for clever work.

HUNTINGTON.

Opera House (Filson and Emery, managers): Charles Gardner in the New Karl played to the largest house of the season. Great favorite here, but didn't give the best satisfaction. Redmund-Barry co. in Rene played to fair house and gave the best of satisfaction, both being repeatedly called before the curtain.

LOGANSPORT.

Opera House (William Dolan, manager): A large house greeted George S. Knight in Baron Rudolph 7. Shadows of a Great City 14; McN., J. and S. Minstrels 15; Bunch of Keys 26.

RICHMOND.

Phillips' Opera House (J. H. Dobbins, manager): Redmund-Barry co. in Rene 9 to poor but well pleased audience.

Grand Opera House (W. H. Bradbury and Son, manager): Julia Marlowe 13.

PERU.

Emerick Opera House (Crume and Parks, managers); George S. Knight in Rudolph played to a fair house 8. Dr. W. Charles Carroll in illustrated lecture 13.

MUNCIE.

Opera House (H. R Wysor, manager): The Boy Tramp played to good house 9. The play is heavy and the acting queer.

MICHIGAN CITY.

Opera House (Weiler and Leist, manager): Redmund and Barry in Rene to fair audience 3. They were called before the curtain several times.

IOWA.

CLINTON.

Davis' Opera House (E. M. Davis, manager): Janauschek 14 in Meg Merilies. Emma Abbott 20.

Music Hall (Harry Tate, manager): Genevieve Rogers has been playing this week to crowded house in Planter's Wife, Bubbles, All for Gold, Streets of New York and Forget-Me-Not.

DAVENPORT.

Burtis Opera House (A. C. Mac and Co., managers): For the first time since the opening of the season the week has been bare of events. Next week the MacCollin Opera co. present a good repertoire for the six nights at popular prices.

KANSAS.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Casino Comedy co. in Busted had light house 1 Busted has no plot, but treats of the doings of a stranded dramatic co. who are left in a small town without means of support. Frankie Kemble gave Sybil to fair business 6-7, creating a favorable impression

Items: Ex-manager J. J. Lodge takes a farewell benefit at the Main Street 20. Ill health compels him to retire from the management. Robert A. Neff takes the managerial reins 12.—Ennis and Young have retired from the Museum, and Fred. A. Robbins is now manager.—The Busted co. appeared at the Main Street Theatre 3-4 to packed house.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Annie Pixley in The Deacon's Daughter drew a good house 6. Miss Pixley, by her naturalness as Ruth Homeweb, captured the audience. M. C. Daly, as the Deacon, made an impression second only to that of the star. The co. is about the best we have had this season. Town Lots, with E. L. Walton and Marguerite Fish as principals, drew a fair house 8. With some changes in the play and cast it could be made a success. Kate Castleton 13. Bensberg Opera co. 19, Patti Rosa 24, F. Warde 29. James O'Neill 30.

Items: Talmage lectures in the Opera House 17.—A. F. Bradley, advance for Kate Castleton, was in town 9.

KINGMAN.

Garfield Opera House (Nickell and Smith, managers): Beach and Bowers' Minstrels gave a good entertainment to a fair house 2. The Casino Opera co. failed to appear on the 3.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Mlle. Rhea 29 in Fairy Fingers to one of the largest houses of the season. Calls before the curtain were frequent The Owl Club attended in a body. Town Lots and Marguerite Fish 3. The play is rather funny but light. Annie Pixley 5, and Frankie Kemble 9.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): E. L. Walton and Marguerite Fish 2-3 in Town Lots. Miss Fish is an excellent soprano, and Mr. Walton a very good comedian, and they succeeded in giving a very amusing entertainment. Bunch of Keys 3, with Marietta Nash as Teddy, James Mackie as Grimes, George Lauri as Snaggs, and a good cast generally. The piece seems to have lost none of its draw, and was enjoyed by a large house. Annie Pixley 7.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): Casino Opera co. in Busted Feb. 28, to a fair house. Sam'l of Posen 20; Kate Bensberg Opera co, 23.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): Frankie Kemble in Sybil 5. Miss Kemble is a comedienne of much promise, and has good support in Harry Bell. Annie Pixley 9.

KENTUCKY.

MAYSVILLE.

Washington Opera House (Frank and Taylor, managers): The Maguini-Siegrist co. 7-8 to fair business. McIntyre and Heath 25

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Robert Downing in The Gladiator 6 and 7; Julius Cæsar 8, to very large and fashionable audiences. Hennessy Brothers Ideal Minstrels 15-17; Little Tycoon 20-22. In active preparation Gilbert and Sullivan's Sorcerer by Bangor Opera co. in which we understand Manager F. A. Owen will take quite a prominent part.

PORTLAND.

Theatre: Julius Cæsar was not only acted by Robert Downing and his superb co. 9, but was finely staged and costumed, and was witnessed by a large audience. The co. left a fine impression.

Dockstader's Minstrels 14. P. McCallum is at home here, studying his part in Earl Marble's new play, of which he speaks highly. I have to thank Mr. Eversole for courtesies extended. W. S. Reeves, agent for Little Tycoon co., is in town. His co. is booked for 22.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The Gardiner-Elsler Aladdin gave but moderate satisfaction to a good house 5. Clara Thropp's spirited dancing and singing, however, was a feature. Repeated 6 to very light business. The terrible fire 7 ruined The Black Thorn. The Little Tycoon had a big house 9, everyone being delighted with the tasteful settings, neat costumes and excellent co. Fred Lennox and Joseph Mealy meeting with oft-repeated applause.

Items: Manager Frank Carr has just added a band to his Black Thorn co.—C. R. Gardiner, Julius Cahn and John E. Warner have been conspicuous round town past week.—Mrs. H. G. Crossman, of this city, now a pupil at the New York School of Acting, is to play May Blossom here shortly, supported by fellow students.

WORCESTER.

Theatre (Charles Wilkinson, manager): The business of last week was fairly good. Elsler's Aladdin and Oliver Byron were the attractions. Ullie Akerstrom 19, week; Dockstader's Minstrels 19; Joseph Dowling 20-22; T. W. Keene 23.

Items: The funeral of the late Manager Charles Wilkinson was largely attended by professional people from New York, Boston and other cities. The funeral offerings were very numerous.—George Robinson, of this city, with the Aladdin co., received a warm welcome.—C. R. Gardiner was in the city while the Aladdin co. was here, giving them points on the New England circuit.—The committee in charge of raising a fund to be added to the Tony Hart benefit in New York have about $1,000. They expect to send $2 000 in all.—The Dime Museum continues to offer attractive bills to its patrons, and is repaid with full houses.—The Bay State House has changed hands and has advanced the rates for professional people so much that they have abandoned it.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Dockstader gave a capital bill 7. Business very good. Torrido, a Prussian with more or less fame in other countries as a magician, made his American debut 8. He is badly handicapped with some old tricks, and the almost total ignorance of our language.

Item: The asbestos fire-proof curtain ordered some time ago in accordance with the new State law, was dropped for the first time 8.

HOLYOKE.

Opera House (Chase Brothers, managers): W. J. Scanlan drew a packed house 2, and charmed all by his sweet singing, if he is not the most artistic actor. J. J. Sullivan in The Black Thorn to a fair house, and in the part of Denny Dolan is certainly quite original. Spenser's Little Tycoon drew a good audience 8. Owing to the recent changes in the co., several of the leading parts were taken by substitutes, but a creditable performance was given. Fred Lennox was a good Knickerbocker, and Ed. Everett did well as Alvin. J. W. Myers, Hattie Arnold and Laura White also deserve mention Violet, which is now taken by Lilly Post, was rendered very well by Lola Martin. Nat Goodwin 21; Dockstader's Minstrels 22; Grass Widow 28

Items: Your correspondent had the pleasure of meeting Willard Spenser and his new friend Donna Lily Post, evening of 8. Mr. Spenser is a courteous gentleman, and is to be congratulated on securing so charming and noted an artist as Lilly Post for the part of Violet.—Miss Post left the Carleton Opera co. in the West, coming directly to New York, where she was almost immediately engaged by Mr. Spenser A few days later an offer from J. C. Duff was received, and although this meant a large salary and a ten or twelve weeks' engagement in New York City, Miss Post preferred to sign with Mr. Spenser.—Daniel Wolfe, stage machinist, formerly at the Temple Theatre, Philadelphia, is with the Tycoon co.—Miss Adell, and not Miss Hall, is the party of whom I made the correction last week.—The Gaiety Opera co. have disbanded.—Frank Holland, of the Kittie Rhoades co., writes that he is doing a large business among the Jerseyites.

CHELSEA.

Academy of Music (James B. Field, manager): Dockstader's Minstrels appeared 6 and gave fair performance before a large audience.

AMESBURY.

New Opera House (C. W. Currier, manager): Wills, Henshaw and Ten Broeck Two Old Cronies 7-9; good business. One of the best comedy cos. seen here this season. Booked for April: Dalys, Powers' Ivy Leaf, Skipped by the Light of the Moon, Casino, Ermine Maggie Mitchell.

NORTHAMPTON.

Opera House (William H. Todd, manager): There was quite a commotion in theatricals here week 7 10. The Black Thorn, with Joseph J. Sullivan as star, supported by a fair co., played to a fair-sized, well-pleased audience. John E. Ince, supported by a good co. in The Boarding School, kept the house in a roar 9.

Jottings: H. S. Cox has been engaged as advance agent of the Ince co. in place of Fred. Ellis, resigned —Hi Henry's Minstrels, who were refused a date at the City Hall to a large audience at cheap prices. The performance was a tame lot of horse-play.—Dockstader's Minstrels 23.

MICHIGAN.

ADRIAN.

Opera House (Charles Humphrey, manager): Joseph Murphy presented Shaun Rhue to a fine house Feb. 29. Minnie Maddern in Caprice 5, to fair house. Ezra Kendall in A Pair of Kids 7.

JACKSON.

Hibbard Opera House (Z W. Waldron, manager): Julia Marlowe, with good support, presented Ingomar 9, to a small but well-pleased audience. Ezra Kendall 9

Item: During the recent engagement of the Tavernier Dramatic co., Albert Tavernier completed arrangements by which he becomes lessee of Hibbard's Opera House for a term of five years from July 1. The house is to be newly painted, remodeled, refitted, new drop-curtains and other improvements added. It is understood Mr. Tavernier will make Jackson the headquarters for himself and co., and the season will be formally opened State Fair week.

PORT HURON.

City Opera House (L. A. Sherman, manager): Star Opera co week of 5 in repertoire to good houses. Ermine was presented for the first time here and S. R. O. was in demand. Co. gave general satisfaction. Frank Deshan, Charles E. Osborne, May Douglass and May Duryea are old favorites here and deserve special mention. Stenson's Uncle Tom's Cabin 13; Ben Magnley 15.

LANSING.

Opera House (M. J. Buck, manager): Ida Van Cortland co. closed a very successful return engagement of one week, 10; crowded houses every night.

Item: Nellie Healy joins the Cora Van Tassel co. in Nashville, Tenn. Adele Holt takes her place in the Van Cortland co.

BATTLE CREEK.

Hamblin's Opera House (I. W. Slocum, manager): Ezra F. Kendall in A Pair of Kids, 6, to a large house.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Minnie Maddern in In Spite of All to a large and delighted audience, 9, supported by an excellent co. Miss Maddern received a curtain call at the end of the third act, a mark of favor rarely accorded by the people of this city. Field's Operatic Minstrels 28.

CHARLOTTE.

Kellogg's Opera House (Green and Strator, managers): Robinson-Hoover co., week 5, to fair houses Principal characters well sustained; balance of co. weak. Ann Arbor University Glee Club 20.

COLDWATER.

Tibbets Opera House (George Klock, manager): Al. G. Fields' Minstrels to a packed house 7; best of satisfaction.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Ezra Kendall in Pair of Kids, 5, to fair business. Spanish Troubadours did good business 6, under auspices of the W. C. T. U. Evans and Hoey in Parlor Match 9 to good house.

GRAND RAPIDS.

Powers' Grand Opera House (George K. Gouge, managers): Evans and Hoey in A Parlor Match had fair business 8. Some new specialties have been introduced with telling effect.

Duff's Opera co. in Dorothy 9-10. The co. is large in numbers and rich in good voices. The chorus and ballet was large and well drilled Great disappointment was occasioned by the non-appearance of Lillian Russell. Harry Paulton made a hit as Lurcher, and J. E. Brand's solo in the second act was the gem of the evening Ben Maginley 13; Elks benefit 21

Redmond's Grand (C. H. Garwood, manager): Hardie and Von Leer were welcome visitors the past week, if the good nature of good-sized audiences testify anything. On the Frontier was played all the week.

Items: Smith has done fairly during past week. Manager Gouge has placed an elk, profusely decorated and bearing an announcement of the Elks' benefit 21, in the lobby of Power's.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Eden's Imperial Arabian Nights week of 5 to crowded houses. The popularity of the spectacular has been thoroughly shown by the eagerness with which amusement-seekers have sought the playhouse this week. The entertainment, and it certainly is an entertainment, is the most complete olla podrida ever presented here: good acting and poor acting, beautiful women, and ugly women, handsome scenery and antediluvian scenery, songs well sung and songs poorly sung, jokes new and suggestive and jokes worn and vulgar, all combine to make the playgoer wonder whether or not he has enjoyed the performance, when it is over and he is left to his own undisturbed reflections. The general impression, however, is pleasing, to a man not very particular as to what he hears. The beautiful tableaux and the good specialty work form the true charm of the performance. Lena Merville, Marion Elmore, Mlle. Oreste and Tom Martin merit mention for the excellence of their work; if it were not for the sprightliness that they put into the performance it would drag lamentably. The libretto is an abortion.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): A. P. Burbank, elocutionist, under the auspices of the Normal Literary Society 6. Large business. Pauline Markham April 4 5.

WINONA.

Manager George B. Russell on the 1st inst. obtained control, from F. L. Truesdale, of the McMillan Opera House, La Crosse, Wis., and will run it in connection with the Winona Opera House, with headquarters at Winona. This will be to the advantage of both cities.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Effie Elisler week of 5 in Woman Against Woman, Egypt and Camille. Her fine conception and admirable impersonation of the roles of Bessie Barton, Egypt and Camille won the admiration and warm appreciation of her audiences. She was favored with calls before the curtain each night. Frank Weston, Mary Myers, Archie Boyd, Lizzie Le Barron and Florence Field sustained their several roles with acceptability. Arabian Nights week of 12.

Olympic Theatre (Edwin P. Hilton, manager): Grieve's Burlesquers, a good co. of comedians, in the burlesque of Pin-a-fore," gave a creditable performance week of 5 to large business.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botot, managers): Pete Baker in Chris and Lena delighted two splendid audiences 5 6. Mr. Baker was so much pleased that he immediately made a return engagement. Jim the Penman 15.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): A Night Off, 7, to good business and general satisfaction. Cora Van Tassel 10; Misco's Magic Talisman 12.

ABERDEEN.

Temple Opera House (G. W. Elkin, manager): Katie Putnam in Erma the Elf and Lena the Madcap 1-2 to good house. Performances satisfactory.

MERIDIAN.

The Opera House was sold to Mrs. A. Ragsdale, of this city, last week, who will give it a much-needed overhauling. Jim the Penman 16

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Carleton Opera co. in Erminie 3 and Nanon 6 to large audiences. Entire troupe pleasing and competent. Hoyt's Bunch of Keys to large audience 7. When will the public taste improve sufficiently to demand and support genuine comedy and relegate this nauseous horse-play to its proper sphere, the museums?

KANSAS CITY

Ninth Street Theatre: Clifton's Ranch King co. has been drawing the usual S. R. O. houses all week. The play was of the border type. Co. very good.

Gossip: This has been the dullest week of the present season. The Ninth Street Theatre was the only theatre open.—The crowd that thronged the lobby last Sunday night to witness the closing performance of Frankie Kemble in Sybil was something immense. Jennie Yeaman's next week.—Carleton Opera co. next week at Gillis'.—W. T. Carleton, of opera fame, ran down from Atchison Thursday and departed from Topeka in the evening.—Billee Thomas and Jim Cooke, Jennie Yeamans' advance agent, have had a wordy war in regard to the prices to rule during the comedienne's engagement here next week. Mr. Cooke alleges that the contract calls for higher prices. The trouble was there were two contracts, one for higher prices and the other for the ruling prices. Mr. Cooke took no trouble to disguise his feelings and attend to Mr. Thomas in tones of cold, cutting sarcasm. He doesn't call him a plain every-day "blue jay," but a "jay" of the "purest ray serene." Of course any one acquainted with Mr. Thomas knew that he never let that epithet hang over his head, and in forcible language he said he considered Mr. Cooke a "night blooming chump," and that if he (Cooke) was once exposed to the light of day there would be nothing left of him but a fragrance such as only a first-class soap factory would prize. The chances of a duel were imminent. The weapons were to be phonographs; that each was to talk into his instrument his opinion of his opponent, and then swap the "back talker." It was thought that each man was capable of talking the other to death. The affair has been happily adjusted, and Ninth Street is again quiet.

JOPLIN.

Haven Opera House (M. H. Haven, manager): Mlle. Rhea and her splendid co. in Frou Frou, 3, to a large and refined audience.

Item: About the worst show that has visited our city for a good while appeared March 7 to a thoroughly disgusted audience. The co. hails from Wichita, Kas., and sails under the name of the Casino Comedy co., playing a piece called Busted.

MARSHALL.

Marshall Opera House (Johnson Brothers, managers): Frankie Kemble co, in Sybil 20.

MOBERLY.

Apgar's Opera House (C. P. Apgar, lessee): Only a Farmer's Daughter, 8, to fair-sized audience. Marion Abbott as Madame Laurient acquitted herself creditably.

BOONEVILLE.

Thespian Opera House (C. E Gross, manager): Georgia Minstrels (colored) played to a small house, 5. Troupe only fair.

HANNIBAL.

Park Opera House (J. B. Price, manager): McNish, Johnson and Slavin's Minstrels (minus Slavin) appeared before a fine house 8; excellent programme. Town Lots 16; Emma Abbott 20.

NEBRASKA.

NEBRASKA CITY.

Standard Theatre (W. W. Neihart, manager): Fish and Adams' Specialty co. 5 to good houses; entertainment decidedly thin and vulgar.

Items: The $50 000 opera house scheme has fallen through by the death of the prime originator.—The Anheuser-Busch Brewing co., of St. Louis, propose to build us a new theatre if two lots are donated.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. De Meritt, manager): Two Old Cronies gave fine performance to a large house 6. They play a return 13. Robert Downing, with excellent support, in Spartieus the Gladiator, to a crowded house, made up of the elite of this and adjoining towns, 10. Undoubtedly the finest attraction ever played here.

Item: The report that Dover is a bad show town is false. The Opera House is open continuously, and the average receipts are about $350.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Peck's Bad Boy to standing room only 5-7 and was well received. Gus Williams in Keppler's Fortunes to a very large and well pleased audience 10. Temple Theatre Burlesque co. 16. Australian Novelty co. 19-21, Nan's Acre Lot co. 22-24, Theo. Thomas 26. White Slave 30-31.

Masonic Temple Theatre (A. Philion, manager): The London Specialty co. gave a very good show last week to poor business.

NEW YORK.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Louis James and Marie Wainwright played Virginius to a fair house 7. Gorman Brothers' Spectacular Minstrels to a very large house 9.

AUBURN.

Academy of Music (E. J. Matson, manager): Maggie Mitchell drew a good house 6. E. H. Van Vechten's Civil Service co. did a light business 8; co good; piece bad. Ida Mayo Female Minstrels to light house 10; co. not the worst.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Standard Dramatic co for seven nights 2 8 to fair business. J. Emmet in Fritz, Our Cousin German, 14, Rag Baby 16, Gus Williams 16.

WATERTOWN.

City Opera House (E. M. Gates, manager): J. K. Emmet to S. R. O. 7. This was Emmet's first appearance in this city. He was warmly received and was obliged to respond to frequent encores; support below the average. Ermine 19.

OSWEGO.

Academy of Music (Wallace H. Prisble, manager): Winnett's Great Wrong co. to small house 5. Cause—election. Emmet, in Fritz, turned people away 8. Gorman's Minstrels 15. Ermine 20, Silver King 22, Bishop Comedy co. 26—week; Hattie B. Chase April 2, Dixey 13, Jim the Penman 17.

PLATTSBURG.

Music Hall (S. B. Kean, manager): Harry Webber Nip and Tuck co. to fair business. Performance very poor.

CORTLAND.

Opera House (Warner Rood, manager): W. H. Bishop's Comedy co. closed a three-nights' engagement [date not given.—ED.], which was a successful one. Steadman's Comedy co. 13 in A Boarding House.

LITTLE FALLS.

Skinner Opera House (S. A. Skinner, manager): The Helene Adell co. 19, week, under auspices of Fire co. No. 2.

Crouhkite Opera House (Burger and Crouhkite, managers): Moore and Vivian in Our Jonathan 13; Joseph J. Sullivan in The Black Thorn 17; Gorman Spectacular Minstrels 20.

Items: B. Frank Watermans, ex-manager, and Charles Gordon, of the Black Thorn co., spent Sunday in town.—At the Dancing Academy Mme. Nora's troupe of glass blowers held forth the past week to large crowds.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Bishop Comedy co. 8-10 to crowded houses. Parsloe's Grass Widow 17.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Webster-Brady Dramatic co. week Feb. 27-March 2 in She, and 3-4 in Lynwood. She has done the largest business ever known in Portland, with the exception of Lawrence Barrett and Emma Abbott, who both played at advanced prices. This production was something phenomenal. Neither Mr. Webster nor Mr. Brady are stars, yet the success of She is due to Mr. Brady to a certain extent, as he dramatized the piece and the scenery was painted under his supervision Charlotte Tittle as She is certainly one of the most conscientious and pleasing actresses we have seen here. Laura Biggar as Ustane created a favorable impression.

and Out of Bondage. They drew fairly and audiences pleased.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Graham Earle co. to good houses 5-10.

Item: About 200 Knights of Pythias attended in a body evening of 8, and at the close of first act Mr. and Mrs Earle were called before the curtain and presented with a handsome floral offering.

LIMA.

Faurot Opera House (G. E. Rogers, manager): John A. Mackay 7 in Pop to good business. Mr. Mackay is a fair comedian, but the performance was very tiresome, if not actually bad. A Pair of Kids 16 17

Items: Lima Lodge No. 34, B. P. O. E., are fitting up a lodge-room in Hohl's block. They will have the handsomest rooms in the State.—Thomas D. Daly and Eloise L. Cole, of Jarbeau's co., were recently married here by Father O'Leary.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Ada Gray in East Lynne 9, to only fair house; co. good. Hallie Free Dramatic co. 12, week; strong co., backed by Noise Compton. The author of some of Miss Free's plays, Frank Dum, is a member of the co. Messner's Tourists 20. Manager Grimes is now booking for season 1888 89.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): Scott and Mills' Chip o' the Old Block, supported by a good co. and especially assisted by Ada Melrose, gave a creditable entertainment 6.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Our Regiment 7; light business. Zitka 10; fair house. Frank Daniels in Little Puck 14. George C. Boniface 17, Redman and Barry 23.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): John Mackay in Pop 28 to a fine audience. I am surprised that Mr. Mackay should prostitute his talents in so vile a piece of trash. Ezra Kendall 15.

NEWARK.

Opera House (J. H. Miller, manager): J. B. Polk in Mixed Pickles 5 to crowded house. One of the best attractions we have had this season

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): My Aunt Bridget 4; good house. Zitka co. 6 to fair house; performance excellent, especially May Wheeler. Globe Opera House (Hensley, Overmeyer and Decher, managers): White Slave; good house and splendid performance 5.

Stevens' Fashion Theatre (Milt Stevens, manager): Good performance; fair houses.

BUCYRUS.

Opera House (V. R. Chesney, manager): Zitka played to the largest and most fashionable audience of the season. M. W. Lillingwell and May Wheeler deserve special mention. Marie Prescott April 3.

Item: John R. Myers is the new city bill poster.

WARREN.

New Warren Opera House (P. L. Webb, manager): Gorman's Spectacular Minstrels 5 to good house.

Old Warren Opera House (Lamb and Strong, managers): Harry Lindley's co. 5-10; cheap prices, cheap performance; small houses.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Prof. Miller, magician, mystified a fair-sized audience 6. Mme. Fry's Concert 23

Item: As this is probably my last letter to THE MIRROR I desire to thank local manager Kellstadt and all traveling managers who have extended courtesies to your correspondent.

LEETONIA.

Forney Opera House (Forney and Scobey, managers) A pleasing musical entertainment 9-10 under the auspices Cornet Band, assisted by home talent and Æolian Quartette, of Alliance, and others. Jennie Calef 16.

Item: Jumbo Cary, a boy eight years old, weighing about 200 pounds, has joined Harris' Museum attractions.

SPRINGFIELD.

Grand Opera House (Fuller Trumbull, manager): Held by the Enemy 5 to large and enthusiastic audience by a fine co.; applause was almost continuous from beginning to end. Pop 8 by John A. Mackay and an inferior co. to medium business. Performance unsatisfactory. Mrs. McKee Rankin 16.

Black's Opera House (Samuel Waldman, manager): Mr. and Mrs. George S. Knight in Rudolph 6 to small house. Zitka 9, by a fair co. to a poor house.

PENNSYLVANIA.

EASTON.

Opera House (John Brunner, manager): Modjeska in Twelfth Night, 9, was the only attraction the past week. Her audience, owing to the prices charged, was smaller than it should have been, but made up for its size in brilliancy of toilette. The star was enthusiastically received. Vandenhoff as Malvolio was very strong. Collier 12; Bostonians 15.

Items: John Brunner has been selected by the owners of the Opera House as manager in place of W. M. Shultz, recently resigned. Mr. Brunner is one of the best known citizens of the town, and will doubtless be a success. His duties, coupled with the work of his aldermanic office, will keep him busy.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Little's World co. disgusted a good sized audience 8. J. K. Emmet 13, Kellar 17, the Bennett and Moulton Opera co. 19—week.

NORRISTOWN.

Music Hall (Wallace Beyer, manager): T. P. and W's Minstrels played to a packed house 5, and gave first-class performance. Mr. George S. Knight 11.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Atkinson and Cook's co. were here week of 5 10, and played to small business. Claire Scott, in Mary Queen of Scots appeared 12. Murray and Murphy 13; Louise Pomeroy 26-28.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): Jennie Calef co. 7-8, to good houses and gave full satisfaction. Hilarity co. 16; Helene Adell 26—week.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Gorman's Minstrels 7, to fair house giving excellent satisfaction. Kellar, the magician, completely puzzled a good audience 8. Louise Arnot 12-17

PITTSTON.

Music Hall (W. D. Evans, manager): This house has been dark past week. Charles C. McCarty in One of the Bravest 14. George S. Knight 22

OIL CITY.

Opera House (Hemmstead and Honeywell, managers): Pluy Crowe l Dramatic co. played to large and well-pleased audiences week of 5. Miss Crowell shows improvement each year, as does Mr. Dudley the comedian. George Fisher, a comedian, joined the co yesterday. He has been specially secured for a part in Howard P. Taylor's new play, Infatuation, which the co. is now rehearsing, and will present it for the first time in Columbus, O.

HANOVER.

Opera House (J. Percy Barnitz, manager): Barlow Brothers' Minstrels came 5, in the midst of a raging snow storm to a packed gallery and a light parquet. They give a good, clean entertainment. Bennett and Moulton Opera co. No 1, 19.

RHODE ISLAND.

WESTERLY.

Opera House (C. B. Bliven, manager): The Inside Track was finely rendered by Olivia Byron and co. 8. A large audience showed their appreciation of the play and co. by frequent applause. Fred. Warren, the comedian of the co., divided honors with the star. Maloney's Comedy co. to fair audience 10. Prof. Larger, of this city, is leader of the orchestra, and George Dougherty comedian and juggler. Agnes Wallace-Villa co. 19.

TENNESSEE.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Lizzie Evans in Robin's Nest (her new comedy) 5 to good audience. Wilson and Rankin's Minstrels 7 to full house; satisfactory performance. Frank Frayne 13; Jim the Penman 19.

Items: The regular season will close April 7, when popular prices will commence. Manager Albert has already booked quite a number of cos.

TEXAS.

DALLAS.

Patti Rosa and her splendid co. played two nights and a matinee to crowded houses 2-3, giving Love and Duty, Zip, and Bob. At the opening performance, although a heavy rain prevailed, the house was filled. Miss Rosa generously tendered a benefit to the Dallas Lodge of Elks. The receipts were something above $900. At the close of the performance she was presented with a beautiful silver-mounted parasol and her manager with an elegant gold-headed cane, as a token of appreciation on the part of the lodge. Bartholomew's Equine Paradox to moderate business 5-10; John S. Murphy 16.

WACO.

Garland Opera House (J. P. Garland, manager): Galba, by Frederick Warde, was a splendid presentation. The acting of Eugenia Blair and Augusta Foster were greatly admired.

Item: Item; The Gem Theatre has been remodelled and refitted, and is now under the management of Mr. Osborne, who will present first-class variety entertainments.

SHERMAN.

Sherman Opera House (L. A. Maver and Co., managers): Jim the Penman 3, to fair house. Best co. that has been here this season. George Edgar, Lewis Baker and Harry Eytinge are deserving of especial mention, while May Brookyn carried the house by storm, having curtain calls.

Items: There are letters in the P. O. here for Nellie McHenry and Lettie Ford (of Fennie Holman's co.)—Some new scenery has been lately purchased for the Opera House.

HOUSTON

Pillot's Opera House (Henry Greenwall and Son, managers): J. S. Murphy in Kerry Gow 5-6 to only fair business.

Gray's Opera House (Gus A. Frederick, manager): Mendelssohn Quintette 3 to magnificent business; everybody much pleased.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Georgia Minstrels held the boards to fair business 1-2. First night, crowded house. Their funny business is very ancient, some of their jokes being positively moss-covered.

Item: There is every prospect of an immense house each night of the Booth-Barrett engagement.

VERMONT.

RUTLAND.

Rutland Opera House (A. W. Higgins, manager): Spenser's Little Tycoon co. 5 to a very large audience. One of the best comic operas ever produced here.

VIRGINIA.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Robert B. Mantell presented Monbars 6 to a poor house, but gave the dramatic treat of the season. It is hard for an attraction like Mr. Mantell to follow a ten-cent one and secure a good house, particularly when the ten-cent co. charged $1 for reserved seats. Theatre-goers in the South are not very well posted on the attractions of the day, and they "judge the future by the past" when it comes to theatricals.

STAUNTON.

Opera House (W. L. Olivier, manager): Robert Mantell, very ably supported by a superior co., gave a most excellent rendition of the French drama Monbars, to a very appreciative audience 4. Mr. Mantell was repeatedly called before the curtain. Among his support, Fanny Gillette and Eleanor Morelli, and Messrs. Charles Mason and B Ringgold are worthy of special mention. McIntyre and Heath's Minstrels 14.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): White Slave co. 6-7 to rather poor business, but gave an excellent performance. J. B. Polk's Mixed Pickles 9-16, minus Mr. Polk, who is ill; but Mr. Parker does the work so well that Mr. Polk is hardly missed. Light business; Lent is very perceptable at the box-office. Julia Marlowe 21-2, Minnie Maddern 24.

Grand Opera House (O. C. Genther, manager): Ada Gray 5 7, doing East Lynne to fair business. Ranch 10 8; house well filled and performance satisfactory. Phillip S Greiner's Bad Boy co. 9-10; business very light. Jennie Calef 19-21, Newton Beers 22-24.

WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G. Rodolph, manager): The audiences that greeted Mr. Palmer's excellent co. in Jim the Penman were large and enthusiastic Ada Dyas, as Nina (Mrs. Ralston), gave a very intelligent impersonation. W. J. Ferguson added new laurels by his splendid acting as Captain Redwood. Mr. Overton, as Louis Percival, gave a good performance. The stage setting and properties were elegant. George C. Boniface, in The Streets of New York, 9. The piece is produced by a co. of ordinaty ability. Mr. Boniface is a good actor but has appeared to better advantage in other characters. Lost in New York 12.

Palace (O. F. Miller, manager): Mrs. E. Owen Flint, a lady with more ambition than talent, opened 8 in The Child Stealer and Editha's Burglar. Poor performance; attendance limited.

People's (John T. Raynor, manager): A variety bill of little strength has attracted few this week. Schetfer and Blakely's co. 12.

Museum (J. Sandin, manager): A Baby Show commenced the week, but terminated sooner than was intended, owing to the interferance of the Humane Society. The Wallace Sisters 12—week

Items: The doors of the Academy have been closed past week, but will open again 11 with the Hanlons for two performances.—It seems hard to realize that the Wallace Sisters, who used to draw packed houses of the best class of theatre patrons in years gone by, are the same as being so extensively billed to appear at the Museum next week.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Early Birds 5, to fair house. Good variety co. Boston Comic Opera co. 5-10 in repertoire to good business at cheap prices. Amy Harvey, the prima donna, has a fine voice and is otherwise attractive.

EAU CLAIRE.

Opera House (J. Cass, manager): No attractions this week. Lizzie Evans 20, Parlor Match 23.

JANESVILLE.

Myers' New Opera House (P. L. Myers, Jr., manager): George C. Boniface to fair business 6.

Lappin's Opera House (C. E. Mosley, manager): The Welsh Prize Singers 14.

CANADA.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): The quietude of the Lenten season was ruffled 6-7 by the appearance of Gilbert, Girard and Donnelly, in their laughable absurdity, Natural Gas. A funnier skit, and a better co. to act it, would be hard to find. Joe Murphy paid us his arrival visit 8-10 in Shaun Rhue and Kerry Gow, which proved fully as attractive as they were ten years ago, and his new play, The Donagh. His co. is above the average, and Joe, though getting up in years, still acts with all his old-time energy.

TORONTO.

Grand Opera House (O. B. Sheppard, manager) Thomas W. Keene played three nights and matinee in Richelieu, Othello, Richard III, and Julius Cæsar early part of week. His co. is very good. Joseph Wheelock is probably at his best in De Mauprat, while Arthur Elliot as Brutus in Julius Cæsar almost excelled the star Anna Boyle is an exceptionally handsome woman and an equally clever actress. Rag Baby, Hoyt's degenerative skit, filled out the balance of the week. Held by the Enemy follows.

Toronto Opera House (Shaw and Jacobs, managers): We have had too much of heavy blood and thunder melodramatic food at this House lately, and in consequence the business has fallen off. It will be a pleasant relief to hear the Little Nugget co. for a week after nine performances of Passion Slave.

Items: Mrs. Corlett Thompson will join a party of our best talent and concertize in some of the neighboring towns and cities shortly.—Your correspondent wishes to tender thanks to W. G. Smyth, business manager of T. W. Keene, for courtesies extended,—Rosina Vokes was entertained by some of our best society during her stay.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Gilbert Opera play a two weeks' engagement beginning April 2, followed by Shadows of a Great City 23.

BELLEVILLE.

Opera House (H. Tammadge, manager): Sawtelle Comedy co. to good houses week of 5, notwithstanding a dead set made against all theatre-goers by a couple of revivalists across the road. Passion's Slave 12; Daniel Boone 16.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): St. Louis, Mo., March 12—week; Chicago 19—week; Cincinnati 26—week.

A. M. PALMER'S JIM THE PENMAN (Southern co.): Meridian, Miss., March 15, Selma, Ala., 16, Birmingham 17, Chattanooga, Tenn., 19, Decatur, Ala., 20, Nashville 22-24.

ALADDIN (Eilsler) Co.: Rochester, N. Y., March 15, Dover 16, Manchester 17, Lawrence 19 20, Haverhill 21-22 Lynn 23-24

ALONE IN LONDON Co.: N. Y. City, March 12—week.

A NIGHT OFF Co.: Columbus, Ga., March 14-15, Eufaula, Ala., 16, Americus, Ga., 17, Atlanta 19 10, Rome 21, Knoxville, Tenn., 22-23, Chattanooga 24, Nashville 26-28, Louisville, Ky., 29 31.

ARTHUR REHAN'S Co.: Kansas City, Mo., March 15-17, Denver, Col., 19, week.

A PARLOR MATCH Co: Milwaukee March 18-21, Lacrosse, Wis., 22, Eau Claire 23, Stillwater, Minn., 24.

ATKINSON-COOK (Peck's Bad Boy) Co.: N. Y. City 12—week; Paterson, N. J., 19, Philadelphia 26—week; Toronto, Can., April 9—two weeks.

ARABIAN NIGHTS: St. Paul, Minn., March 12—week; Omaha 19 24; Kansas City, Mo., 26—week.

ANNIE PIXLEY: Lincoln, Neb., March 15, Cheyenne 17, Salt Lake City 19-21, Sacramento, Cal., 23, Stockton 24, San Francisco 26—five weeks.

ADA GRAY Co.: Louisville, Ky., March 19—week; Pittsburgh, Pa., 26—week.

BOOTH-BARRETT Co.: San Francisco March 5-24, San Jose 26, Stockton 27, Sacramento 28, Denver April 2, Omaha, Neb., 9-11.

BENJ. MAGINLEY: Port Huron, Mich., 15, London, Ont., 16, Hamilton 17, Montreal, Canada, 19—week; Toronto 26—week.

BALDWIN'S THEATRE Co.: Akron, Ohio, March 5—two weeks; Wheeling, W. V., 19—week.

BARRY AND FAY: Macon City, Mo., March 15, Hannibal 16, Quincy, Ill., 17, Galesburg 19, Washington 20, Muscatine, Ia., 21, Davenport 22, Moline, Ill., 23.

BUNCH OF KEYS: Ottumwa, Neb., March 13, Burlington 16, Keosuk 17, Chicago 18—week.

BAD BOY Co. (Grenier's): Mt. Pleasant, Pa., March 15, Scottsdale 16, Covey 17, McKeesport 19, Braddock 20, Rochester 21, New Castle 22, Beaver Falls 23, Sharon 24, Greenville 26

BOY TRAMP Co.: Detroit March 12—week; Grand Rapids 19—week.

BEACON LIGHTS Co.: Wheeling, W. Va., March 15-17.

BLACK FLAG Co: Philadelphia March 12—week.

BLACK THORN: Gloversville N. Y., March 15, Ilion 16, Little Falls 17, Rome 19, Auburn 20, Oneida 21-22, Penn Yan, Pa., 23, Canandaigua 24, Chicago April 2—week.

BOLOSSY KIRALFY'S DOLORES Co.: Cincinnati, O., March 12—week.

CHIP O' THE OLD BLOCK Co.: Tiffin, O., March 13, Sandusky 16, Fostoria 17, Mansfield 19, Lima 20, Findlay 21, Toledo 22-24

C. T. FARSLOR Co.: Renova, Pa., March 15, Ithaca, N. Y., 17, Syracuse 19-20, Rochester 20 22, Yonkers 24.

CHANFRAU: Brooklyn, E. D., March 19—week.

CLARA MORRIS: Chicago March 12—week.

C. T. ELLIS: Albany March 16—week; Boston 23—week.

COLD DAY Co. (Perkins D. Fisher): Niles March 15, Lelonia 16, Youngston 17, New Castle, Pa., 19, Beaver Falls 20 Rochester 21, East Liverpool, O., 22, Steubenville 23, Balair, 24, Wheeling, W. Va., 26-28.

CONRAD THE CORSAIR: N. Y. City Oct. 17—indef. run.

CHECKERED LIFE: Indianapolis, Ind., March 12—week.

CHAS. A. GARDNER'S KARL Co: St. Louis March 18.

CHARLES ERIN VERNER: Fall River, Mass., March 15, Brockton 16, Waltham 17.

CLAIRE SCOTT Co.: Wellsboro Pa., March 12—week.

CATTLE KING Co.: Cleveland March 12—week.

DION BOUCICAULT: Boston—indefinite.

DENMAN THOMPSON: Detroit March 26-31, Indianapolis April 2 7, Pittsburg, Pa., 9-14, Brooklyn 16-28, Boston 30-May 12.

DARK SECRET Co: Baltimore March 12—week.

DANIEL BOONE Co.: Brockville, March 16, Trenton 17.

DALYS' UPSIDE DOWN: Philadelphia, March 15 17.

DAN'L SULLY'S Co.: Boston, March 12—week.

D. E. BANDMANN: N. Y. City March 12—week.

DEACON BRODIE Co.: Jersey City, March 12-17, Baltimore 19-24.

EDWIN ARDEN: Detroit, March 12—week.

ETHEL TUCKER'S Co.: Geneva, N. Y., March 12-17.

EATON AND BENTON Co.: Boston, March 12—month.

EFFIE ELLSLER: Minneapolis, March 12—week; Stillwater 19, Le Roy 20, La Crosse 21, Milwaukee 22-24.

EVANGELINE Co.: Brooklyn, March 12—week.

EMMA WELLS' Co: Lucknow, Can., March 12—week.

EDMUND COLLIER: Wilkesbarre, Pa., March 14-15, Scranton 16-17, Brooklyn 19—week.

EDWIN F. MAYO: Wheeling, W. Va., March 12-14, Johnstown, Pa., 15, Tyrone 16, Cumberland 17, Baltimore 19—week; York, Pa., 26, Harrisburg 27, Reading 28, Allentown 29, Easton 30; Trenton, N. J., 31.

EVANS AND HOEY Co.: Chicago, March 12—week; Eau Claire, Wis., 23.

KIRA KENDALL: Findlay, O., March 15, Lima 16-17, Piqua 19, Urbana 20, Xenia 21, Dayton 22 23, Bellefontaine 24.

ENOS AND WALL COMEDY Co.: South Bend, Ind., March 12-17.

FLOY CROWELL: Erie, Pa., March 19—week; Columbus, O., 26—week.

FANNIE BERNARD CHASE: Honesdale, Pa., March 15.

FRANKIE KEMBLE Co.: Cincinnati, March 18—week.

FRANCIS LABADIE Co.: Wellsburg, W. Va., March 17, Steubenville, O., 19, Cadiz 22, Wicksville 23, New Philadelphia 26, Canton 28, Beaver Falls, Pa., April 2.

FANTASMA (Hanlons'): Atchison, Kans., March 14-15, St. Joe, Mo., 16-17, Kansas City 19, week

FRED. B. WARDE: Denison, Tex., March 15, Sherman 16, Honey Grove 17, Paris 19, Texarkana 20, Hot Springs, Ark., 21, Little Rock 22, Pine Bluffs 23-24, Fort Smith 26-27, Springfield, Mo., 28, Fort Scott, Kas., 29, Sedalia, Mo., 30.

FANNIE DAVENPORT: N. Y. City March 3—indefinite.

FRANK I. FRAYNE'S Co: Knoxville, Tenn., March 15-17, Louisville, Ky., 19—week: (rest 26—week;) Baltimore, April 2—week; N. Y. City 9—week; Philadelphia 16—week.

FREDERIC BRYTON'S Co.: N. Y. City, March 12—week.

FLORENCES (Mr. and Mrs. W. J.): Washington, D. C., March 12—week.

FRANK MAYO: Johnstown, Pa., March 15, Tyrone 16, Cumberland, Md., 17.

FLORENCE BINDLEY: Boston, Mass., March 12—week.

FELIX VINCENT Co.: Iroquois, D. T., March 15, Huron 16-17, Miller 19—week; Redfield 22-28.

GRAY-STEPHENS Co.: Columbus, O., March 12—week.

GUS WILLIAMS' Co.: Batavia, N. Y., March 19, Niagara Falls 20, Ilion 21, Herkimer 22, Matteawan 23—close of season.

GENEVIEVE ROGERS' Co: Maquoketa, Ia., March 19—week; Davenport 26—week; Elgin, Ill., April 2—week; Ottawa 9—week.

GEORGE J. CURTIS Co.: Montville, Ct., March 12—week.

GRAHAM-EARLE Co.: Bucyrus, O., March 12—week; Marion 19—week; Sidney 26—week.

GERMAN DETECTIVE Co.: Orbisonia, Pa., March 15, Everett 16, Bedford 17, Myersdale 19, Summerset 20, Darsy Station 21, Indiana 22, Ebensburgh 23.

GOLDEN GIANT Co: Indianapolis, March 15-17, Pittsburg, Pa., 19-24, Harlem, N. Y., 26 31.

GEORGE S. KNIGHT: Philadelphia March 12—week; Morristown, Pa., 19, Reading 20, Wilkesbarre 21 Pittston 22, Scranton 23, Elmira, N. Y., 24 Bath 25, Hanneville 27, Oran 28, Bradford 29, Titusville 30, Meadville 31.

HANLONS' (Voyage en Suisse) Co: Detroit March 15-17, London 19-20, St. Thomas 21, Hamilton 22 24, Toronto 26—week.

HOOP OF GOLD Co: Paterson, N. J., March 12—week.

HILARITY Co. (Charles A. Loder): Union City, Pa., March 15.

HEARTS OF OAK (Herne's): Baltimore March 12—week; Washington 19—week.

HENRY IRVING: N. Y. City—indefinite.

HOLE IN THE GROUND Co.: San Francisco, Feb 27-March 24

HENRIETTA Co. (Robson and Crane): New Haven, Ct., March 13 17, N. Y. City 19—week; Philadelphia 26—week.

HIGHEST BIDDER: Louisville March 12—week; Pittsburg, Pa., 19—week; Norfolk, Va., April 2-3 Petersburg 4, Richmond 5 7, Brooklyn, W. D., 9—week.

HUMPTY DUMPTY (Denier's) Buffalo, N. Y., March 12—week.

IDA VAN CORTLAND Co.: Adrian, Mich., March 12—week; Ann Arbor 19—week; Battle Creek 26 April 5.

IN THE SWIM Co.: Reading, Pa., 15, Trenton, N. J., 16, Allentown, Pa., 17

INCE COMEDY Co.: Southington, Mass., March 15, Winsted, Ct., 16, Thorrington 17, Bridgeport 19-21, New Haven 22-24, Providence, R. I., 26—week.

IVY LEAF Co.: Denver March 5-17, Kansas City 19—week; Albany, N. Y., April 2-3, Westfield, Mass., 4, Worcester 5-7.

JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.

JOSEPH JEFFERSON Co.: Lexington, Ky., March 19, Knoxville, Tenn., 20, Chattanooga 22, Atlanta, Ga., 27, Savannah 23, Charleston, S. C., 24, Jacksonville, Fla., 26, Macon, Ga., 27, Columbus 28, Birmingham, Ala., 29, Selma 30, Mobile 31, New Orleans April 2—week.

J. K. EMMETT Co.: Lancaster, Pa., March 19, Haverstown, Md., 20, Alexandria, Va., 21, Richmond 22-24, Norfolk 26, Newark, N. J., April 2—week; Philadelphia 11—week.

JULIA MARLOWE: Chillicothe, O., March 16 17, Pittsburg 19—week.

JOSEPH MURPHY: Boston March 12-17, Brooklyn 19-24.

JOHN A. MACKAY'S POP Co: Cincinnati March 12—week; Chicago 26—week; Louisville 19 21, Indianapolis 22 24.

JENNIE KIMBALL'S MAM'ZELLE Co.: Vincennes, Ind., March 19, Terre Haute 20 21, Danville, Ill., 22, Lafayette, Ind., 23, Fort Wayne, 24, Toledo, O., 25—week.

JENNIE YEAMANS: Kansas City, Mo., March 12—week; St. Joe 19-20, Quincy, Ill., 21, Burlington, Ia., 22-23, Chicago 25—week.

J. B. POLK: Philadelphia March 12—week; Detroit 19—week.

JENNIE CALEF Co: Franklin, Pa., March 15, Leetonia, O., 16 17, Wheeling, W. Va., 19-21, Marietta, O., 22, Parkersburg, W. Va., 23-24.

J. S. MCULTON Co: Nashua, N. H., March 12—week.

JOHN DILLON: Merrill, Wis., March 17, Warsau 19, Stevens Point 20, Grand Rapids 21.

JOHN S. MURPHY: Fort Worth, Tex., March 15, Dallas 17-18, McKinney 19 Denison 20 Sherman 21-2, Paris 23, Texarkana, Ark., 24, Hot Springs 26-27, Pine Bluff 28-29 Little Rock 30-31.

J. Z. LITTLE'S WORLD Co: Louisville, Ky., March 15-17, Cincinnati 19-24 Chicago 26-31.

KITTIE RHOADES Co.: Mount, N. J., March 12—week; Bridgeton 19—week; Salem, Mass., 26—week

KATE CLAXTON Co.: Jersey City March 12—week; Philadelphia 19—week.

KIRALFY'S AROUND THE WORLD: Cincinnati March 12-17, Boston 19 21

KATE CASTLETON Co: Fort Scott, Kas., March 15, Parsons 16, Wichita 17, Pueblo, Col., 19, Colorado Springs 20, Lesee 21, Leadville 22-24, Denver 26.

KATE PURSELL Co.: Brooklyn March 12—week.

LUDWIG BARNEY Co.: N. Y. City March 19—two weeks.

LOUISE ARNOT Co.: Titusville, Pa., March 12—week.

LOTTIE CHURCH Co: Atlanta, Ga., March 12—week.

LILLIAN LEWIS Co.: New Orleans March 15-17.

LOUISE POMEROY, Williamsport, Pa., March 15 17, Watsontown 19, Melton 21-24.

LITTLE PUCK (Frank Daniel's) Co.: Chicago 18—two weeks.

LOST IN NEW YORK Co.: Minneapolis, Minn., March 19—week; St. Paul 26—week; Chicago April 2—week, Cincinnati 9—week; Philadelphia 16—week

LAGADERE: Baton Rouge, La., 19-20, Natchez 21-22, Vicksburg 23 24, Memphis, Tenn., 26—week; Milwaukee, Wis., 5-8.

LIZZIE EVANS: Louisville March 15-17, Memphis 19-21, Paducah Ky., 22, Henderson 23, Terre Haute, Ind., 24, Chicago 26—week.

LITTLE NUGGET: Toronto, Ont., March 12- 17, Detroit, Mich., 19-24, Utica, N. Y., 26-28.

LEONZO BROTHERS: phia March 12—week; Birmingham, Ala., 14, week; Louisville, Ky., 26—week.

LOVENBURG'S PHANTASIES: Carbondale, Pa., March 13, Pittston 16-17

LIGHT ON THE POINT: Kalamazoo, Mich., 15-17

LOST IN LONDON: Louisville, Ky., March 12—week.

MAGGIE FIELDING: Des Moines, Ia., March 12—week.

MODEL COMEDY Co: South Bend, Ind., March 12—week; Battle Creek, Mich., 19—week; Jackson 26—week.

MAGGIE MITCHELL Co.: N. Y. City March 12—week, followed by a rest of one week.

MAYNARD SIEGRIST Co: Cincinnati March 11-18.

MARGARET MATHER: Boston, Mass., March 12—two weeks

MRS. JAMES BROWN POTTER: Fort Wayne, Ind., March 13, Columbus, O., 16, Dayton 17

MRS. LANGTRY: Nashville, Tenn., March 15-17.

MAIN LINE: Hartford, Ct., March 15-17, Brooklyn 19-24, Baltimore 26-31, N. Y. City April 2-7.

MILTON NOBLES: Savannah, Ga., March 13, Macon 16, Columbus 17, Birmingham 19, Selma 20, Montgomery 21, Pensacola 22, Mobile 23-4, New Orleans 26-31.

MAZULM (Imre Kiralfy's): Brooklyn, E. D., March 12—week.

MCKEE-RANKIN'S DANITE Co.: Buffalo March 12—week.

MARIE PRESCOTT: Evansville, Ind., March 14-15, Owensboro, Ky., 16-7, New Albany, Ind., 19, Frankfort, Ky., 20, Lexington 21.

MONT' CRISTO (Benedict's): Salamanca, N. Y., March 15, Olean 16, Bath 17, Corning 19, Penn Yan 20 Canandaigua 21, Waterloo 22, Lyons 23, Seneca Falls 24, Auburn 26, Ithaca 27, Cortland 28, Baldwinsville 29, Fulton 31.

MINNIE MADDERN Co.: Canton, O., March 13, Steubenville 16.

MOORE AND VIVIAN Co.: Johnston, N. Y., March 13, Amsterdam 16 17.

MOG THE OUTCAST Co.: Alliance, O., March 13, New Philadelphia, Ind., 16, Cambridge 17.

MATTIE VICKERS' Co.: McKeesport, Pa., March 17 Braddock 19, New Philadelphia, O., 20, Parkersburg, W. Va., 21, Charleston 22, Portsmouth, O., 24, Louisville, Ky., 26—week.

MURRAY AND MURPHY: Providence, R. I. March 12—week; Newport 19, Fall River, Mass., 20, New Bedford 21.

MODJESKA: Norfolk, Va., March 15, Richmond 16-17, Philadelphia 19—week; Boston 26—two weeks.

NEWTON BEERS (Lost in London): Louisville, Ky., March 12-17, Dayton 19 20, Springfield 21 6, Wheeling, W. Va., 26-31, Newark, N. J., April 27, Paterson 9-14 Philadelphia 16 21, Baltimore 22-5, Wilmington 26 8, N. Y. City 30-May 5.

NELLIE FREE DRAMATIC Co: Portsmouth, Mich., 12—week; Charleston, W. Va., 19—week.

N. S. WOODS: Pittsburg, Pa., March 12—week.

N. C. GOODWIN: N. Y. City March 12—week.

OLIVER W. WREN Co: Dresden, O., March 15, Cambocton 16, New Cornerstone 17, Kimbatton 19, Bryersville 20, Caldwell 21, Cumberland 22, Senecaville 23, Quaker City 24, Belmont, Pa., April 2, West Alexandria 3.

ON THE RIO GRANDE Co.: Rochester, N. Y., March 12-17, Troy 19 24, Montreal 26-31, Philadelphia April 2 7, Brooklyn 9 14.

OUR BOARDING HOUSE: Utica, N. Y., March 15-17, Syracuse 19-20, Rochester 21, Buffalo April 2.

OLIVER BYRON: Cohoes, N. Y., March 13, Albany 16-17, Gloversville 19, Watertown 20, Syracuse 21-22, Rochester 23-24, Buffalo 25—week.

ONLY A FARMER'S DAUGHTER Co: Champaign, March 15, Danville 16, Paris 17, Indianapolis 19-24, Chicago 25-30.

PAUL KAUVAR: N. Y. City—indef.

P. F. BAKER Co.: New Orleans, March 12—week.

PATHFINDER Co. (Rentfrow): Dubuque, Ia., March 12—week.

RAG BABY: Youngstown, Pa., March 13, Jamestown, N. Y., 16, Erie, Pa., 17

RHEA: Palestine, Tex., March 15, Houston 16 17, Galveston 18-20, Austin 21 22, San Antonio 23 25, Waco 26, Fort Worth 27 28, Dallas 29 31, Los Angeles, Cal., April 2-7.

RUN OF LUCK: Philadelphia Feb. 13-March 17.

ROLAND REED: Quincy, Ill., March 22.

RICHARD MANSFIELD: Philadelphia, March 12—two weeks.

R. H. BAIRD Co: Petrolia, Pa., March 12—week.

ROBERT MANTELL Co.: N. Y. City, March 12—three weeks.

REDMUND-BARRY Co.: Dayton, O., March 17, Springfield 20, Lima 21, Findlay 22, Sandusky 23, Kenton 24, Cleveland, April 2—week; Detroit 9-11.

ROSINA VOKES' COMEDY Co.: Syracuse, N. Y., March 15 17, Buffalo 19-21, Cleveland 22 24.

ROBERT DOWNING (Gladiator) Co.: Lowell, Mass., March 15, Fall River 16, Brockton 17, Chelsea 19, Worcester 20-21, Albany, N. Y., 22-24.

RICE AND DIXEY'S ADONIS Co.: St. Louis, Mo., March 12—week.

RANCH 10 Co: Baltimore, March 12—week.

SHADOWS OF A GREAT CITY: Decatur, Ill., March 15, Bloomington 16, Springfield 17.

STERLMAN'S OUR BOARDING HOUSE Co.: Mystic, Ct., March 23, Middleton 24.

SILVER KING Co. (Miner's): Troy, N. Y., March 12—week.

SHE Co.: Chicago March 12—two weeks; St. Louis 26—week

SID. FRANCE'S: Philadelphia, March 12—week.

SALSBURY'S TROUBADOURS: Pennsylvania interior towns March 12—week; N. Y City, April 2—indefinite.

STREETS OF NEW YORK: Aurora, Ill., March 19, Battle Creek, Mich., 20, Kalamazoo 21, Jackson 22, Monroe 23, Sandusky, O., 24, Fort Wayne, Ind., 26, Lima, O., 27.

SI PERKINS Co.: Kokomo, Ind., March 15, Marion 16, Anderson 17, Richmond 19, Greenville, O., 20, Piqua 21, Sidney 22, Kenton 23, Upper Sandusky 24.

SKIFFED BY THE LIGHT OF THE MOON: Hoboken, N. J., March 12-17, Newark 19-24, Elizabeth 26, New Brunswick 27, Yonkers, N. Y., 28, Mattawan 29, Bridgeport, Ct., 30, Northampton, Mass., 31, Springfield April 2, Holyoke 3, Milford 4, Lynn 5, Fall River 7, New Bedford, 9, Taunton 10, Marlboro 11, North Attleboro 12, Haverhill 13, Brockton 14.

SAM'L OF POSEN (Frank Howard): Wichita, Kas., 15, Kingman 16, Wellington 17.

SAM'L OF POSEN (Eastern) Co.: Philadelphia March 12—week

SHADOW DETECTIVE (D. A. KELLY) Co.: N. Y. City, March 12—week

SALLIE HINTON: Massillon, O., March 12—week.

STILL ALARM Co.: Chicago, March 12—week; N. Y. City 19—indefinite.

STUART DRAMATIC Co.: Austin, Minn., March 19—week; Winona 26—week; Chippewa Falls, Wis., April 2—week; Appleton 4—week; Manitowoc 16—week.

SEYMOUR THEATRE Co.: Searcy, Ark., March 12—week.

STUYVESANT STANDARD THEATRE Co.: Hayes City, Kas., March 12—week

TAKEN FROM LIFE: Montreal, Can., March 12—week.

TWO JOHNS Co. Honesdale, Pa., March 15, Phillipsburg 16, Harrisburg 17, Philadelphia 19-24, N. Y. City 26-31, Allentown, Pa., April 3 Tamaqua 3, Pottsville 4, Williamsport 5, Elmira, N. Y., 6, Binghamton 7.

TOBOGGANING Co: Philadelphia March 12—week.

TWO OLD CRONIES Co.: Boston, March 19-24.

T. J. FARNON: Grand Rapids, March 12—week.

TH

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.

Make all cheques and money orders payable to THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK - - MARCH 17, 1888

MIRROR LETTER-LIST.

Aldrich, Louis	Leonard, Mabel
Anderson, William	La Cardo, Sig.
Abell, Floride	Livingstone, Mrs.
Anderson, C. H.	Lotta.
Ambler, John	Lewis, Lillian
Ashlin, Wilfred	Murdoch, M.
Alexander, W B.	Mortimer, Charles
Brodock, O. Stuart	Maynard, Alice
Bascom, Henri Miss	McDowell, Ed.
Barnham, Nick	Malone, John T.
Buckley, J. J.	McCormick, L. M.
Burton, C. A.	Marchal, Mme.
Brooker, F.	Manning, G. W.
Burnside, W. T.	Morris, Prof.
Bird, Mary	McDonough, T. B.
Barnes, Elsie	Mortimer, Harry J.
Beverley, A. J.	Maris, Stella
Backus, P. F.	Martin, Jacques
Bell, Digby	Mountford, Eva
Barnard, E. I.	McWade, Robert
Cooper, Gen. S.	McNamara, Mrs. M.
Carmenita, Agnes	Maguire, J. T.
Courtland, Helen	Montague, Annie
Cooper, C. F.	Maynard, J. L.
Coolure, T. R.	Mack, Jos.
Campbell, C. J.	Mortland, Annie
Cauldock, C. W.	Maeder, Frank
Crowell, Josepha	Malcolm, H.
Cathcart, Kirtland	Machette, W. H.
Corhart, J. L.	Nubert, Herman
Collins, Edith	Owens, E. A.
Coley, A. B.	O'Neil, John K.
Clemens, H. C.	Orme, Ida
Cook, John	Palmer, Laura
Carroll, Lew	Percy, Stanhope
Chapman, Hawley	Pew, Henry
Carlington, Ella	Pursel, W.
Carroll, J. W.	Pepper, Harry
Clare, Edna	Paulin, Louise
Carroll, Bobby	Randolph, J. W.
Chester, Marion	Reiter, F. E.
Collins, J. J.	Rogers, B. B.
Daniels, Frank	Rachen, L. M.
D'Arcy, H. A.	Revere, Blanche
De Sanid, O.	Russell, S. S.
Dromier, Marie	Rogers, Louise
Daly, Carroll	Sydney, Myra
Day, Wilson	Smiley, C. A.
Dalattre, L.	Stone, E. G.
Dillon, Matt	Story, A. W.
Delhauer, Wm.	Sutter, Annie
De Bar, Blanche	Spooner, Agnes
Dingmore, Lamm	Sylvester, E. F.
Draper, W. D.	Stinson, Fred
De Lamar, Zelle	Spalding, G. A.
Duskwood, C. H.	Sprague, D. J.
Donald, Frank	Sage, Percy
Dixon, W. P.	Strathmore, Edwin
Dell, Will	Swinburne, John
Eichelberger, Gus	Striker, G. A.
Evans, Arthur	Sitgraves, Beverly
Elliott, Lottie	Thorne, Edwin
Fox, Della	Tansy, Harry
Flint Douglas,	Thompson, Sidney
Fitzsimmons, J. J.	Trego, W. V.
Granger, George M.	Tilden, G. A.
Gunter, C. A.	Templeton, John
Graham, H. D.	Taylor, Lucy
Grandin, Elmer E.	Thorne, John
Gerald, Florence	Thompson, A.
Gignore, Edouard	Thorne, Blanche
Grover, Leonard	Urso, Camille
Howard, F. M.	Uhlig, F.
Hudson and O'Neal	Ulmar, Lizzie May
Herndon, Agnes	Vine, W. J.
Hall, J. C.	Willard, Chas.
Hartman, F. L.	Werher, Montjoy
Holmes, Elizabeth	Waters, Joe
Harrison, Fred.	Whelan, M. M.
Herzog, C. D.	Wallace, J. J.
Henderson, Clara	Wyngate, Chas.
Heaton, Mamie	Waterman, B. F.
Henderson, Al.	Webster, W. P.
Howard Agnes	White, Douglas
Hastings, A. H.	Warner, J. E.
Hubbard, A. J.	Wallace, W. D.
Hillis, O. Knox	Wilson, H. T.
Hayne, Georgie	Williams, Frank
Herrington, Helen	Walsratta
Hardy, Frederick	Wiltse, Effie
Holmes, Raymond	Waterman, Edgar
Huntington, Wright	Warren, Chas.
Johnson, Henry	Waldon, May
Jeavrin, G. F.	Ward, J. F.
Knox, J. S.	Wallis, Jos.
Kearney, Alex.	Yale, C. H.
Lynton, Ethel	Young, Edwin
Logan, A. B.	Youmans, Jennie
Lawrence, Fred	Zarace, Albert
Lewis, Jeffreys	

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

In Brief, The Blizzard.

The blizzard has come and gone leaving the metropolis demoralized, and with the cheering expectation that the impeded thoroughfares will shortly be navigable by boats. To all intents and purposes we have been since Monday morning occupying a walled city without gates for ingress or egress, and with almost all means of mail and telegraph communication shut off.

The complete stoppage of all incoming mails since Sunday has cut off the larger portion of our usual out-of-town advices, no correspondence having been received since that day.

But THE MIRROR is always equal to any emergency that arises; such little incidents as the blizzard and the practical conversion of New York into a temporary prison cannot dim the brightness of its polished surface. So, although the provincial department is necessarily curtailed, the local news will be found even more than ordinarily full and interesting.

Theatricals, like all other pursuits, have suffered badly from the furious Western visitor, but the managers have taken a philosophical view of the situation and pocketed their loss good-naturedly and without complaint. They have one consolation: the big circus, which generally hurts receipts all over town, has been the greatest sufferer by the storm.

Before the next issue of THE MIRROR wheels will be turning, mails resuming their wonted frequency and regularity, and city life taking on its accustomed habits of routine. Thousands that have been cooped up at home will embrace the first opportunity for comfortable theatre-going, and the losses of the past few days will no doubt be recouped in a few nights of rushing business.

Mr. Sullivan Objects to Standees.

There may be more work for the new Managers' Association to do than fight the legislative scheme to saddle the theatres of this city with the expense of pensioning decrepit firemen. The other day T. D. Sullivan introduced a bill in the Assembly which, if it should become a law, will prohibit managers from selling more tickets than there are seats in their theatres—or, in other words, that nobody will be allowed to stand up to see a performance.

Out of what emergency this bill grew it is difficult to imagine, and what purpose it is meant to serve is equally mysterious There would be some reason in a measure which would compel the horse-car and "L" railway companies to provide seating accommodation for all passengers. As it is, a large number of our work-weary people daily have to hang on hand-straps in their enforced journeys through the city. The man who buys an admission ticket and stands during a performance elects to do so; he has the alternatives of buying a reserved seat or staying away. Travelers by our public conveyances, on the other hand, have no such privileges; they pay their money for a ride, but it is a matter of chance—not of choice—whether they sit or stand.

Unless there be some ulterior motive for the presentation of this bill its introduction by Mr. Sullivan was a piece of imbecility. It may possibly be that Mr. Sullivan at some time was given an admission, instead of a coupon, when he "braced" a manager for a free pass, and therefore he deems a special law necessary to prevent a recurrence of that painful experience. But, of course, this is merely a conjecture.

In any event let us hope that there is sufficient common sense even in the New York State legislature to defeat Mr. Sullivan's project as signally as the other Mr. Sullivan was defeated a few days ago on the soil of la belle France.

The Recent Moral Spasm.

One storm gives way to another, and so the tempest created by La Tosca was lost to sight in the fury and havoc of the blizzard which swept the town early in the present week. Our press, like our weather, is apt to be immoderate.

Righteous condemnation by the press of the offensive scene in Sardou's new play was not only proper, but necessary, As is always the case when the papers voice public opinion, the denunciation produced a salutary effect. The act which had created such a tumult after the first performance was immediately subjected to alteration and modified so as to come within the limits of decency and decorum. In its present form it has since been witnessed by crowded houses, and the spectators find that reasonable grounds for censure have been removed.

Again we had an example of the power of the press when it is supported by popular sentiment. So far, so good. But one or two of our dailies went further, the *World* particularly. This journal—with a persistence that the circumstances did not warrant, and with a fierceness, to adequately explain which some deeper motive than public duty must be sought—repeatedly attacked the production, even reiterating its charges several days after the occasion of them had been eliminated from the drama. This course, whatever its reason or its object, transcended the lines of outspoken criticism and honest condemnation, and became a matter of persecution, malicious or otherwise.

What THE MIRROR would like to see is an equable distribution of censure—adherence to an unvarying standard of dramatic propriety on the part of the newspapers. There is little good to be derived from intermittent spasms of morality. It is neither desirable nor just that these spasms should be reserved for a few conspicuous cases, while in the intervals utter laxity should prevail. What we want is an established code of ethics respecting public amusements, and this code should be maintained not only in the event of gross infringements, but of all infringements of whatever degree.

La Tosca is not the only play we have lately seen in New York that merited denunciation on the score of indecency. Mrs. Langtry's version of Sardou's Nos Intimes called A Wife's Peril, presented a shocking scene of lustful violence. The only paper in New York that protested against it was THE MIRROR. The Martyr, presented by Clara Morris, and also at the Madison Square, contained conspicuously objectionable features. That nauseous dramatization of the fictitious diary of a doxy, As in a Looking Glass, was accepted without a murmur. The filth of the stories of some of Wagner's operas has never excited disgust. It is not obscenity of plot and situation, but of dialogue and action that opens the critical phials of wrath.

La Tosca in its original state was vile, indeed, but Mr. Barrymore's play of Nadjezda was equally revolting. We have seen both plays and had we not been told beforehand we would not have supposed a resemblance could be seriously claimed. A peculiar feature, by the way, of Mr. Barrymore's charge of plagiarism is that the alleged points of similarity are chiefly the offensive episodes which created such a whirlwind of censure last week!

To return to the pith of the subject in hand: If our refinement is more than surface-deep; if our ideas of propriety are more than a sentiment; if our dislike for the gross and the brutal is not merely a sham—then let our press and our public unite in administering justice with an even hand, not exhausting the capacity for judgment in sporadic cases, but maintaining it in activity at all times when it may be needed.

The Mirror Annual.

The date for the publication of The Mirror Annual is one week from next Saturday, or March 24. We will submit this initial volume of the series that will be regularly continued hereafter, with more confidence than usually distinguishes a new venture of this kind. The need of a copious yearly record and an authentic directory of the theatrical profession is indisputable—thousands have felt it. The only question is, then, whether our Anuual covers the ground satisfactorily or not. Knowing the vast amount of labor and the heavy expense entailed in its preparation, and having exercised every possible source of verification to assure the accuracy of the compilation, we cherish no misgivings in respect to the reception and the success of the work.

Ethics of the Stage.

A good many centuries ago the heathen Hippocrates formulated a guide for the governance of the medical profession, known and accepted at this day as medical ethics. Under this head physicians in all generations since have lived and maintained a high standard of personal and official rectitude and equity.

The time seems to have arrived when the chaos of the stage should be reduced to order by the establishment of an ethical standard to guide dramatists, managers, and actors, and all others who hold an authoritative relation to the theatre. Abuses have grown up and become so numerous that the co-operative and coercive force of the guild is summoned to bring it to order, to furnish lights for it to go by, and to put a check upon the lawlessness, disorder, indecorum, and iniquity which have spread so widely through its ranks. A roll-call is scarcely necessary, so obvious are the offences against just and cleanly standards.

The first move, as in medicine, should be sternly made against quacks who assume the professional name and badge, without examination or warrant, operating daily and nightly, at home and abroad, veiled under self-made diplomas. This averment sweeps the three principal classes of proponents for the business of the stage, and each has its special function as a violator of the character and dignity of the stage.

The first impeachment lies clearly against sham playwrights, who steal, mangle, chip, disjoint and manikin everything that can be forced into the similitude of the skeleton for a drama, and send it forth on its travels, blind, halt, and scrofulous.

The second file of malignants are managers who confederate with this and stretch out their arms to pluck from the tree of good and evil, fruit green, half-ripe, wholly rotten, or worthless, which they force upon the market by the cart-load.

Following these and less guilty, as they are in a great measure unwilling accomplices, compelled by the necessities of their employment to fall in, are the actors.

The basis of a code of theatrical ethics would embody preventives, penalties and curatives as adapted to each case. The time has arrived when it may be justly demanded that the theatre and its apanage shall be regulated by the same methods which dominate the best conducted avocations and the most advanced arts; as to truth-speaking, plain dealing, legitimacy, and all the belongings of a noble business nobly pursued.

The honest merchant will not allow his clerks to lie, nor will he display at his doors and windows false announcements; the faithful doctor will not dose his patients with unwholesome drugs, nor will the true artist search the mews for unclean and unsavory subjects for his brush. In a word, there is too much charlatanry permeating and burrowing through the histrionic estate, and it behooves that it be taken by the throat and cast out upon the waste.

By way of aid to a better state of things, we would commend to authors to write plays that reflect human nature without caricaturing or distorting it; to dip their pens neither in water-tanks nor frothy mugs, but rather to use the living and perennial fountains which gush from the very depths of feeling, fancy and humor. Let managers select plays on intrinsic excellence and not from meretricious considerations, or the ferocity of bold impostors. Let actors give the text as written, sans horse-play—or else join the circus.

Audiences, too, must be borne in mind. A party important to this concensus or code is the audience, whose brightness of attention and sympathetic intelligence and approval crown the work and give it a finish that can be derived from no other source. Inspired by the genius of the author, the practical administration of the manager and the *esprit du corps* of the actor, their approval and support must be secured.

Steady Increase.

There is scarcely any need for THE MIRROR to call attention to its steady career of prosperous growth, because everybody in the profession and every leading newspaper in the land is familiar with the fact, and has made it the subject of frequent comment. Nevertheless, our readers are always gratified, we know, to learn of the never-ceasing increase in the influence and circulation of the representative dramatic newspaper.

Not a year has passed, for several years, that THE MIRROR has not acquired thousands of new readers, not among the people of the stage merely, but among the playgoing public. The latter have been convinced that the only reliable and complete medium for obtaining theatrical information is the organ of the theatrical managers and dramatic profession—THE MIRROR.

The circulation of this paper at the present time is double the circulation of any dramatic journal in the United States, and this statement we are ready to prove whenever it may be necessary. The parallel holds good with respect to the advertising business. The strict impartiality observed in all dealings with all people, as well as the pre-eminent superiority afforded by our large circulation to advertisers are two of the many reasons for this condition of things.

We have always made it a point to keep pace with success by adding constantly to THE MIRROR'S usefulness and attractiveness. At an early date several novel and important features will be incorporated with the present array, the nature of which features will shortly appear.

Personal.

HERMANN.—Hermann sails for England on May 23.

LUCETTE.—Madeleine Lucette has been engaged for the soubrette part in The Lady; or, The Tiger, at Wallack's on May 7.

POTTER.—Mrs. Potter will produce Antony and Cleopatra during her eight weeks' engagement at Wallack's Theatre next season.

ROBERTSON.—T. W. Robertson will go to England early in the Summer. He intends, however, to return to this country next season to act.

GIROUX.—Marion Giroux, who has been engaged to lead the sailor's dance in The Pearl of Pekinat the Bijou next Monday night, is a Cuban.

DREHER.—Authority is given the statement that G. F. Postlethwaite, a wealthy young Englishman, will shortly lead Virginia Dreher to the altar, and that she will then retire from the stage.

HART.—It is probable that the net proceeds of the benefit to Tony Hart at the Academy of Music this (Thursday) afternoon will reach nearly $8,000. This sum will assure the actor against want, should his illness and disability continue.

WILKINSON.—The funeral of the late Charles Wilkinson, of Worcester, was largely attended by professionals—many of whom were from Boston, New York and other large cities, where he was well and favorably known. Mrs. Wilkinson will continue to manage the theatre until the expiration of her late husband's lease, which has two years yet to run.

POST.—Lily Post has refused J. C. Duff's offer for a brief engagement in New York city, and has signed with Willard Spencer for The Little Tycoon.

GODOY.—A letter from Amsterdam states that the clever actress and correspondent Adele Godoy, recently suffered a sad bereavement in the death of her mother. Miss Godoy's bright monthly letters to THE MIRROR anent theatricals in the Netherlands, are read with widespread interest.

BERGER.—Anna Theresa Berger-Lynch lost her beautiful and accomplished little eight-year old daughter, Anna Marie, last week. The child died of diphtheria. The father, Leigh Lynch, for many years treasurer of the Union Square theatre, is on his way from San Francisco to Australia.

D'AURIA.—Madame D'Auria, better known as Susie Canfield, of this city, made a marked success recently at Toronto as the soprano in Sir Michael Costa's oratorio of Eli. Her husband has been appointed conductor of the Harmony Club of Toronto, which intends to introduce grand opera for the first time to that city.

IRVING.—The Goethe Club's reception to Henry Irving takes place this (Thursday) afternoon at the Madison Square. An address of welcome will be made by Parke Godwin, Mr. Irving will reply, and George William Curtis is to have something to say before the affair closes.

HARRIGAN.—It is understood that later in the season Edward Harrigan will give the gross receipts of a matinee and evening performance to his old Partner, Tony Hart. The company will volunteer their services, and there will be no expenses deducted from the amount taken.

PERUGINI.—Signor Perugini is not coming here to sing in The Lady or the Tiger next Summer. Colonel McCaull has released him from his contract, that the tenor may accept an offer from Augustus Harris to appear in Italian opera at Covent Garden, London. Eugene Oudin has been engaged to fill Perugini's place at Wallack's.

SOLDENE.—Emily Soldene published a letter the other day in reply to a Detroit paper, which said her make-up was hideous. Miss Soldene observed that in the list of her personal charms the writer omitted to mention her mouth. Of this feature she added that it is "a mouth which has furnished more newspaper 'copy' than any imported mouth in the States."

Letters to the Editor.

WHY MISS BELLINI RESIGNED.

BALDWIN HOTEL,
SAN FRANCISCO, March 5, 1888.

Editor New York Mirror:

MY DEAR SIR:—My contract with the Conried Opera company terminated here last night, and as there has been some misapprehension about it on the part of the press I wish to have it thoroughly understood how it came about.

Last November I found that the route of the company had been changed to almost entirely one-night stands, and feeling that I could not sing every night and travel every day, I requested Messrs. Conried and Herrmann to release me as soon as possible, and it was arranged that they would do so at this time.

There was no misunderstanding or difficulty about it. On the contrary, the matter was mutually satisfactory, and I had no other reason for desiring to sever my connection with the company.

The impression which seems to have prevailed that I left because of suits brought against the company here is entirely erroneous, and if you will kindly allow me to make this statement through the columns of your valuable paper, I shall be under many obligations.

Sincerely yours, LAURA BELLINI.

MANAGER GROVES ANSWERS ROLAND REED.

EVANSVILLE, Ind., March 8, 1888.

Editor New York Mirror:

DEAR SIR—In your issue of March 3 you have an interview with Roland Reed, complaining of bad treatment by myself in this city. As your newspaper experience has amply demonstrated, there are two sides to every story. Having given Mr. Reed's version, I ask you in common fairness to publish my reply.

Roland Reed was booked to play The Woman-Hater here on Feb. 24, on the usual sharing terms. He should have arrived here at 1:40 P. M. on that day on the L. and N. R. R. He missed the train at St. Louis, and at 3:30 I received a telegram from him that he would arrive *via* the P. D. and E. at 6:45. At 7:10 I received another telegram from him that the engine was disabled and that they could not reach here until 10 30. I knew that no audience could be held that length of time, for it would have required an hour after the arrival to haul baggage to the theatre and get ready to play, so I dismissed the audience and returned the money to those who had purchased tickets. At 8 05 I received another telegram that they would probably reach here by 9:30, and asking me to hold the audience. But the people had all gone home, and they would not have waited anyhow. The company finally arrived about 10:10.

I called at the hotel about 11 o'clock, but could find neither Mr. Reed nor his manager. The next morning I presented Mr. Reed a bill for $32 for advertising, billposting, etc., being only actual expenses incurred by myself. When Mr. Reed saw the bill he flew into a violent rage and said to me "You are a stinker to present me that bill." I replied that I was only asking him to pay for actual expenses incurred; that it was not my fault he was not here to play; that I had filled my part of the contract, and if he had failed to keep his, I should not be made to suffer. He said that made no difference; that I was a "stinker," and that he would publish me in THE MIRROR. I told him I didn't care how much he published me, but that he must pay the bill. I told him I would give him just four seconds to say yes, or I would attach his baggage. He again refused and I immediately got out an attachment and the constable captured his baggage at the depot, and Reed paid the $32. I myself paid the constable's fees ($4.75), but I am sorry I did not make Reed pay them.

Mr. Reed and his co. should have played Cairo the night before, but were delayed on the road, and did not reach there; hence he should have been in Evansville ahead of time. But I suppose he wanted to have a little fun at St. Louis, and by carelessness missed the moving train out of that city, which would have put him here immediately after dinner.

Mr. Reed also states that I said Raymond "bilked" me out of his bill, and he professes great horror of any man who should be so "inhuman" as to speak that way. I think I had as high an opinion of the late John T. Raymond as any man in the country. His warm-hearted and impulsive geniality attracted every one who could appreciate a generous nature. What I said to Reed was that I had lost my expenses when Raymond was to play here, but that the circumstances were different, and that I would make him (Reed) pay. I never use the word bilk, nor do I associate with the class with whom that expression is a common one. I lost my bill of expenses on Raymond, rather than ask his widow to pay it.

Mr. Reed has made a specialty of his Cheek for a long while, but it failed him when he tried to bluff me out of collecting an honest debt. His character of Humbug came prominently to the front when he had himself interviewed by THE MIRROR, and made untruthful statements, with the object of doing me an injury. His part in the whole matter is simply the "kick" of one who is very sore over his failure to make a "jay manager" pay the expenses that he (Reed) knew he ought to pay himself.

In conclusion, let me say that I have managed the Evansville Opera House since 1873, and am willing to abide by the verdict of the profession that I will go more than half way to meet any fair-minded man, and that "bulldozers" and "bluffers" will always meet their match. So much for Roland Reed

Very respectfully, THOMAS J. GROVES.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I heard two fashionably-dressed women discussing La Tosca in a Fifth avenue 'bus yesterday.

"I saw it the first night," said one "That scene between Tosca and Scarpia in the fourth act was dreadful."

"I'm awfully disappointed, dear," said the other, regretfully. "Jack wouldn't take me to see the play until he heard it was altered. Just my luck!"

"What a shame!" replied the first. "You don't know how much you've missed."

* * *

Irving retains the old English custom of omitting in the casts of his productions the Christian names of the members of his company, printing in full, however, the names of Miss Terry and himself. I hope this plan, which used to obtain here years ago, will not be revived, for the mere prefixes "Mr.," "Miss" and "Mrs.," while they are doubtless intended to confer dignity upon the players, are really an injustice, since it causes confusion and gives an incompleteness to the contemporary records of the stage which in future years will be regretted.

Mary Anderson adopted this notion when she first went abroad, and on her last visit here she was announced simply as "Miss Anderson." It is snobbery pure and simple for a star to affect this style of advertisement, since it implies a vainglorious consciousness that there is so much fame attached to the surname that nobody could possibly suppose it indicated anybody of lesser consequence. How much greater sounds plain Edwin Forrest, Charlotte Cushman, Edwin Booth, than does either of these illustrious names, shorn of their christian names and with a conventional prefix!

* * *

In the storm that transformed this town into a mammoth snow-drift on Monday, brokers and merchants uptown offered fabulous fares to reluctant cabmen for transportation to their places of business. Even proffers of $50 found few takers among the Jehus. Harry Sewall, of the Zitka company, who couldn't make a telephone work and had to get down to a printing office in Vesey street somehow, by hook or crook, stopped in at THE MIRROR office to shake the snow off his coat and revive his spirits.

"I never but once saw such a storm in this city," said he. "That was in 1866. I came back from Russia, leaving snow and finding it. Down town, near the river front, I found a hackman. The best bargain I could make to take me up to Seventieth street was $85 in gold—seventy-five for the cab and ten for the driver. He hitched two horses tandem to the coupé and started. The journey took several hours, and when the end was reached the driver's hands and ears were frozen."

* * *

There is a sort of unnatural calm at the Park. Mr. Harrigan not yet having made terms with the landlords, Hyde and Behman, has not thus far re-engaged any of his company. They are unsettled what to do. Naturally they are desirous of remaining under the present management, but several are afraid that they may be left out in the cold next season if they await the determination of Mr. Harrigan's future plans. He, of course, is unable to do anything for the present. I hope that the delay will not result in the dispersion of an organization which united is a tower of strength in its own particular field, but which divided would fare ill, I am inclined to believe.

* * *

Lysander Thompson is playing the Doctor with the Western Jim the Penman company. On the first day of the month he received a dispatch from home which read: "A beautiful girl. Mother and child doing well." The little one's escape from an odd predicament was narrow. Had it made its advent twenty fours earlier it would have been able to celebrate a birthday once in every four years. Lysander's luck was commemorated convivially after the play that night, the members of the company giving him a supper at which the infant's health was duly drunk. It is to be named after its aunt, Charlotte Thompson.

* * *

By the death of Henry Bergh this community suffers a great loss and the animal world loses the best friend it has ever had. That tall, gaunt man, with a face extraordinarily homely, had a heart whose compassion was boundless, and a depth of purpose which was vast and invincible. Thoughtless people called him a crank. All philanthropists are cranks, if the determined and absorbing pursuit of one good object constitutes crankiness. If Henry Bergh had not been a crank—that is to say, if he had been 'ndifferent to the cruelty formerly practiced without let or hindrance on dumb brutes—he would not have devoted the best years of his life to the cause with which his name is so conspicuously identified. To Henry Bergh we are indebted for the laws which protect our horses and other domestic animals from the fiendish brutality of man, and to him and his noble Society we are likewise largely indebted for the enforcement of those laws. He died in the happy knowledge that his work had progressed so far that it would be taken up where he left it and carried on.

* * *

Henry Bergh was one of our most attentive and regular first-nighters. He possessed taste and skill as a critic, and his judgment was usually accurate. I know a number of people in the profession that largely owe their success to his advice and aid in time of need. He cherished the delusion that he had a talent for dramatic composition. Such of his plays as were represented by amateurs were dramatically worthless, and I presume that his several unacted pieces were likewise valueless.

It is strange that a man who, in the prosecution of his self-imposed public duty was absolutely fearless, should be hyper-sensitive to criticism where his plays were concerned. I remember sitting once in his private office over at the S. P. C. A. building on Fourth avenue, and hearing him descant on the subject of newspaper criticism in terms of unmeasured contempt. He showed me his scrap-book, which contained a number of adverse notices of his productions. Beneath each he had written his opinion of its faults in indignant terms. He turned to one unfavorable criticism that appeared several years ago in THE MIRROR, and, forgetful or ignorant of the fact that it was penned by myself, called my attention to his note upon it. This set gravely forth that the article was inspired by personal enmity which had blinded the writer to the marvelous merits of the play! But apart from his trifling foibles, Henry Bergh was a great and good man whose death is to be sincerely regretted by all classes of people.

Thomas W. Keene's Season.

Ariel N. Barney, manager for Thomas W. Keene, the tragedian, was in the city the other day, looking as gazelle-like as usual. To a MIRROR reporter, who inquired after the season of his star, Mr. Barney said:

"I know that every manager in the business tells you of his receipts and glorious success, but all I need say is: Look at the files of THE MIRROR, and let them tell the story of Mr. Keene's season. You will see by them that this has been the biggest season Mr. Keene has had since he began to star. Here is your correspondent's report for Logansport, Ind.: 'Mr. Keene to largest house of the season.' Then again we have Elgin, Ill.: 'One of the finest houses of the season.' That's the sort of reports we've had ever since we started out.

"The newspapers agree that Mr. Keene has never been in such form in his life. He is the only member of the company that has not complained of indisposition arising from colds, etc. Besides that, I can produce any amount of newspaper expressions crediting his with being the best legitimate company of the day. There has not been one change in it since he left the city.

"Our largest business was the three weeks' engagement in Chicago, when the receipts reached about $26 000 In Texas they were again enormous. We were there four weeks and played to the largest business done there this season, with the exception of Booth and Barrett. We covered the territory West of the Mississippi twice, and the last tour was better than the first.

"I am now negotiating for an opening in this city, and if I fail in getting it this season, I shall certainly give Mr. Keene a chance here the next. We shall close about May 1. For the next tour I shall have a still stronger company, and shall make it a point to get a professional, as well as a public acknowledgment, that I have the best legitimate organization in America."

Meeting of the Fund's Trustees.

The regular monthly meeting of the Actors' Fund Trustees was held last Thursday. There was an unusually large attendance, comprising Messrs. Palmer, Miner, Henderson, Aldrich, Knowles, French, Edwards, Watkins, Smith Pastor and Gilmore.

The Secretary's report showed that the expenditures for the previous four weeks was very heavy, the calls on the Fund having been exceptionally frequent. The total disbursement was $2 737 03, of which $1 548 90 was paid for relief, $487 80 for funerals, and $256 42 for physician's expenses and medicines. Treasurer French's monthly statement showed that the balance of cash on hand (exclusive of the standing amount invested in United States bonds) was $17,728 51, of which $15,000 was deposited in the United States Trust company and the rest in the Bank of the Metropolis.

A motion to pay off the balance of the mortgage on the additional lots purchased in Evergreens Cemetery was lost, the majority of the Board agreeing that it would be unwise to take the money necessary for the purpose from the contingent funds at this time of the year, when the outgo is large and the income small.

Trustee Aldrich reported, for the Dramatic Bureau committee, that arrangements for the establishment of the Bureau were progressing satisfactorily. A portion of the reading room will be partitioned off for the use of this enterprise, and the Trustees' Room, when not in use for meetings, will be set apart as a ladies' reception room. J. J. Spies, who is to take charge of the Bureau, will enter upon his duties early next month. All the managers connected with the Fund have agreed to give the Bureau practical support.

The Library committee reported the receipt of valuable gifts of books from Lorrimer Stoddard, Dr. Taylor and others. Votes of thanks were extended to these donors by the Board. A letter from the owner of Rosenthal's painting, "Elaine," offering to exhibit it for several weeks for the Fund's benefit, providing the expenses of its display in a suitable place were assumed, was read The proffer was declined with thanks.

Perhaps the most notable incident of the meeting was the adoption of a resolution authorizing the Executive Committee to select resident ladies in the profession to organize themselves into a committee to visit the sick of their own sex under the Fund's care President Palmer stated that this suggestion grew partly out of a desire to engage the practical aid of the women of the stage in the good work of the organization, and also because cases frequently arose where the need of a woman to visit female patients was felt. The Executive Committee are therefore empowered now to form this committee, on whose number no limit has been placed Actresses in New York City who are willing to devote a little time from week to week to this worthy and benevolent work should send their names to the Executive Committee, Actors' Fund, 145 Fifth avenue. Two or three ladies volunteered their services in advance of the adoption of the idea

The report of the Fund's regular physician, Dr. Taylor, for the last quarter, showed that he and his colleague, Dr. McDougall, visited 84 patients in December, 75 in January, and 70 in February. Medicines were furnished to all without charge. J. K. Emmet was created a life member in recognition of his generous donation of $1 000 to the Fund some years ago The Trustees then adjourned to meet the first Tuesday in April.

Mrs. Bowers' to Start Again.

Mrs. Bowers is living in Washington at the Arlington, where popular Frank Bennett makes everybody comfortable and happy. Mrs. Bowers' manager, John Ritchie, is in St. Louis formulating plans for another tour under somewhat different conditions from the last. These plans embrace a departure sufficiently original to interest MIRROR readers.

Shortly after Lent Mrs. Bowers will open at St. Louis with a small company, specially selected for the purpose in view. She will appear in detached acts and scenes from various plays in her repertoire, choosing those best adapted for such use. She will do the murder and sleep-walking scenes from Macbeth, the screen scene from the School for Scandal, the curse scene from Leah, and scenes from Lucretia Borgia, Henry VIII., Elizabeth, and Meg Merrilies. Each programme will comprise tragedy and comedy, and close with Old Love Letters or A Cup of Tea. Between these versatile slices of standard plays there will be musical selections of a superior sort.

One novel feature of Mrs. Bowers' odd scheme is her intention to appear only at matinees, three of these being given each week. By this means she may be able to secure desirable dates at the leading theatres, providing the regular night attractions do not enter objection.

The Raymond Monument Fund.

The subscriptions to the fund for the erection of a monument over the grave of John T. Raymond continue to come in. At the present moment it stands as follows:

Previously acknowledged	$1,405
Thomas W. Keene	25
Roland Reed	25
Ariel N. Barney	25
J. P. Carson, of Chicago	100
John Hoey	50
Total	$1,630

The Brooks and Warde Alliance.

Joseph Brooks, manager of Robson and Crane, is a busy man. Accompanied by a reporter of THE MIRROR, he entered the Union Square Hotel the other morning to find a mail waiting for him almost as large as that received by a morning newspaper. Mr. Brooks, some time ago, entered into arrangements with Frederick Warde, the tragedian, by which the latter will come under his management for three years from the beginning of next season.

"You are no doubt aware," said Mr. Brooks, "that Mr. Warde has been starring successfully for the past seven years through the country. It is little wonder, then, that I feel confident when he is properly presented to the New York public, supported by a strong company, and with the necessary accessories, that he will prove a great success. No matter how clever a manager may be, or how much money he may spend on an attraction, if the ability be not there he will accomplish nothing. He may be able to stir up a temporary excitement, but the lasting success will not be there.

"Mr. Warde was the leading man of the McCullough company nine or ten years ago, when I was the business manager of the organization, and I then predicted that he would be the coming man among the tragedians Already that prediction has been partially fulfilled, for in a number of cities through the country he has been received as one of the leading tragedians of America. It is my intention to surround Mr. Warde with as good an acting company as can be obtained, produce his plays in a thorough and artistic manner, and some time in January next I hope to bring him into New York City in an elaborate revival of either one of Shakespeare's tragedies or else some of the old legitimate plays made famous by Forrest, McCullough and himself. I expect to begin the season with Mr. Warde some time in September next in the West. For the present he will appear in his repertoire, presenting Virginius, Galba the Gladiator, Damon and Pythias, Othello, Richard III., Gaston Cadol, etc. New scenery and new costumes will be gotten ready for all of these plays.

"Now, regarding Robson and Crane, with whom my contract terminates at the end of this season, on June 9: They will play on Monday at Niblo's, Manager Gilmour having arranged with the White Slave company to move it up to Harlem for the week. On the 26th the regular tour of the company will begin in Philadelphia, after which they go to Baltimore, Boston and Chicago, in which city they close the season. Mr. Crane goes to Europe this Summer for two or three months, while Mr. Robson will spend the hot months, as usual, at his home in Cohasset. Next season the comedians will probably attend to their own business. They have a very successful play in The Henrietta, and do not require a manager."

Celestial Comic Opera.

Speaking of The Pearl of Pekin, the Chinese comic opera to be produced at the Bijou on Monday next, Sam Harrison said to a MIRROR reporter:

"The piece will be splendidly costumed. There are seventy-five complete dresses in all. Mr. Dixey's manager bought them in San Francisco for $14 500 In order to have everything correct, Mr. Rice has engaged a Chinese interpreter, Warry S. Charles, and Lung Jack, manager of the Chinese theatrical company now playing on the Pacific Coast, to superintend the costuming of the piece and direct certain details of the rehearsals.

"While I do not intend to subordinate the fact that the music of Lecocq in this opera is particularly catchy and melodious, and that the libretto is very funny, I want to lay stress on the fact that it will be costumed more gorgeously, expensively and accurately than any comic opera ever seen in this country. The scenery is novel and thoroughly Chinese. It was painted by Unit, formerly of the Lyceum, and is in keeping with the costumes. One scene in particular—the interior of a mandarin's house—is painted in imitation of ebony, inlaid with gold. The furniture used in this scene came from a mandarin's house in Canton The properties are to be very elaborate, and will be models of Chinese patience and art. Among other things there will be a Chinese dragon, fourteen feet in length, and a Chinese Joss standing eight feet high."

"The company presenting the opera will be of exceptional excellence, the prominent figure being Louis Harrison, who makes his first appearance in New York in comic opera as the Tyfoo, a part which admits of any amount of fun, and is just in his line of broad, farcical humor. Phil Branson will be seen in the tenor role—that of Petit Pierre; George W. Herbert, the comedian, will play Losoriki; Irene Verona, who came over from England expressly for this engagement, will be Feriette; Alice Johnson, a handsome young girl with a beautiful soprano voice, is to sing the title role, and Gracie Wilson, Miss Vanderbilt Carrie Behr, Bertie Fisch, and an ensemble of seventy-five, will complete the cast."

Floating Theatrical Insurance.

The following letter opens up an interesting question which is likely to attract attention at this time:

THEATRE ROYAL,
MONTREAL, March 9, 1888.

Editor New York Mirror:

DEAR SIR—In the course of conversation to-day the question of guaranteeing traveling theatrical companies against loss or damage to property and baggage by fire was discussed, and it was suggested that a policy of say one thousand dollars be taken out at the commencement of season by manager of the house to cover and insure the wardrobe, properties and baggage of the members of all companies playing his house during the season and while such properties remain in the house.

This would cost about $40, and by taxing each company the small amount of one dollar per week would guarantee their property, etc., and the house would have the amount paid for premium refunded. Knowing it is your desire to assist the theatrical profession, I have taken the liberty of bringing the suggestion before your notice. Would be pleased to have your valuable opinion on this subject. Yours truly, LEW ROHDT.

For the purpose of ascertaining whether the plan proposed by Mr. Rohdt was feasible or not, a representative of this paper called on the firm of Gustav Franke and Co., No. 230 Grand street, who have placed considerable insurance on goods connected with the theatrical business.

Mr. Franke gave his opinion after considerable deliberation. "To me," he said, "the plan seems both good and feasible. The percentage mentioned would be about the average, and yet it is quite likely it would be a little more than four per cent We have issued a number of policies to prominent actors on their wardrobes the rates ranging from four per cent. upward. Of course, rates could be fixed satisfactorily. The amounts run up into the thousands on the wardrobes; and besides that we have insured musical instruments while they were in any theatre, as well as sheet music for orchestras.

"Now, while I hold that the issuing of an insurance policy of one thousand dollars to cover such property of traveling companies as are at the time playing in the theatre is a very good idea, it is my opinion that it would be a much better plan for managers of companies to take out policies on the wardrobes of their companies while playing in any part of the country, taxing the actor for his proportion of the premium. That would cover the whole ground. Of course, the policy taken either that way or by the other plan would cover only up to $1 000, and would not cover articles which the members had insured specifically. One reason why the plan suggested by your correspondent would not give perfect satisfaction—unless, indeed, it were taken up by all the theatres of the country—the traveling company would stand in the position of being insured once in a month or two. They might be insured while in Chicago, say at McVicker's, and then go to Milwaukee, St. Paul, San Francisco or any of the Western cities, and be uninsured for weeks.

"Would the insurance companies consent to issue policies without knowing the value of the wardrobes that were to come into the theatre? While one company perhaps had thousands of dollars worth another might not have hundreds. Could a uniform policy of $1,000 on all be issued?" asked the reporter.

"It certainly could. The insurance company does not take any chances. It does not pay more than the policy calls for, and it pays out only the actual amount of loss, no matter what the amount of the policy on its face may be."

Mrs. Kimball Pleased.

"Many people tried to discourage me in the move I made in coming to Dockstader's," said the manager of Little Corinne, Mrs. Jennie Kimball, to a MIRROR representative; "Some because they feared for my interests, and others because they are chronic croakers. I am glad to say, though, that my confidence in Corinne, which has always been a safe guide to me, has not been misplaced in this case. So far I am greatly encouraged by the reception she has received on Broadway.

"The press of this city has been unanimously in favor of Corinne's performance, and I assure you I don't think 'my sweetie' can receive too much praise I have rented Dockstader's for eight weeks, with the privilege of extending the time, and it is quite possible, judging from the business so far, that I shall avail myself of that opportunity. During the extreme heat of the Summer I intend that Corinne shall enjoy a complete rest. She has worked very hard this season, and needs recreation. I shall probably produce Monte Cristo Jr., the London Gaiety success, during our New York season."

A Sensational Narrative.

Wide circulation is being given a sensational story in the out-of-town papers, to the effect that Harry Lacy, now of The Still Alarm, is the son of John Wilkes Booth. The statement was made through Joseph Arthur, Mr. Lacy's partner

Mr. Arthur claims that while he was in Baltimore a resident of that city, who was an intimate friend of Booth, spent an evening with him. Conviviality resulted, and over a bottle of wine the manager says he waxed loquacious, and revealed a very extraordinary story, which, stripped of its *Chambermaid's Own* characteristic, ran thus: Wilkes Booth secretly married a handsome and socially prominent Maryland girl. He promised her never to reveal their relations, and this compact he kept. A baby was born and the mother shortly after died. The child was placed with a friend, whose health soon failed Then Booth wrote a letter to the man who told the story to Arthur, imploring him to care for the boy. The latter agreed. When the child was old enough he was sent to school, but kept in ignorance of the relationship he bore to the actor. When the tragedy at Ford's Theatre, Washington, occurred the lad was ten years old. At the age of fifteen he ran away from school. The informant then announced that that boy and Harry Lacy were one and the same, in proof of which he said, "Why, compare the two men, their nervous, hery temperament, the wild expression of the eyes, the shape of the two heads, covered with the same short chestnut curls, the lithe figure, quick gait, the voices! Let any person who knew Booth talk to Lacy for five minutes and he will be convinced that what I say is a verity."

Mr. Arthur, interviewed on the subject, declared his belief in the authenticity of the tale, and added, "the next day the gentleman regretted his narrative, and called upon me and begged me not to make public what he had told the night before."

It is possible that Mr. Arthur, who is very ingenious in such matters, is perpetrating a hoax for the purpose of advertising his star. It is probable that, if the narrative recorded really was uttered, it came from lips that had partaken over freely of the sparkling vintage that costs $3 50 a bottle. the narrator really possessed knowledge of a secret marriage, followed by the circumstances described, it is very unlikely that he would retain it for thirty-three years and then choose a chance acquaintance to whom to communicate it. Moreover, there is no tangible evidence that, if Booth really married and had a son, that that son, who is said to have run away from school at an early age, and Harry Lacy are identical. The similarity of fiery temperaments, wild eyes and chestnut curls goes for naught—that is but sentimental vaporing, which is not in the nature of proof at all. Besides, Booth's curls, for instance, were raven black. Something more than resemblance will have to be shown to give authority to this absurd and improbable history. As a matter of fact, it does not appear that anybody who knew Booth and has seen Harry Lacy ever detected that the latter had anything in common with the former, either in physique or disposition.

The truth or the falsity of this whole yarn can be speedily demonstrated and that with little trouble. Manager Arthur has seen fit to report this revelation and to express his confidence in its accuracy. It is his duty, then—directly bearing as he does the responsibility of the publicity of the matter—to investigate and substantiate his alleged discovery, if he can. There is an obvious principle at stake which will not permit the affair to rest with the industrious circulation of an unsupported, and probably unfounded assertion. Having repeated, against the wish of his informant, what he was told, Mr. Arthur should go further, make known the name of the Baltimore man, ascertain the whereabouts of the school to which the boy was sent, and with Mr. Lacy's aid settle the question. The latter surely must recollect events which occurred between the ages of ten and fifteen. If he is Wilkes Booth's son, he should prove it; if he isn't, he should disclaim any wish to have gratuitous advertisement procured for him by imposture.

It is the impression of the present writer that Mr. Lacy's origin and boyhood can be readily accounted for. We saw it stated not long ago that he was brought up in St. Louis. As for Wilkes Booth's alleged marriage, that is an old piece of gossip in and out of the profession. It is also said that a sister, who was devoted to him during his life, has for years been the prey of swindlers who played upon her credulity for the purpose of extracting money. A woman, claiming to have married him clandestinely, was—perhaps is now—the chief in this conspiracy. She represented to the sister that Wilkes Booth had really escaped his pursuers, and was now living unsuspected in the South under an assumed name. With the idea that he was in distressed circumstances she opened her purse-strings freely, and the swindlers for a long time reaped a generous harvest.

The main point of the latest story, however, concerns not so much Booth's marriage as Lacy's relationship. This, for the sake of truth and the records, ought either to be established or branded as a falsehood.

Dramatic Fund's Addition and Division.

The determination to dissolve the American Dramatic Fund has not yet been carried out nor will it until the annual meeting. At a special meeting not long ago the subject was discussed and an Executive Committee appointed to take the necessary steps.

Secretary George Becks says that the dissolution is definitely decided upon. The committee is reported to have held a meeting and adopted a resolution formally declaring the Association dissolved, and, pending legal disposition of its financial affairs, agreed that the regular benefit disbursements should continue to the sick, widows and annuitants, until the decree of the Supreme Court was handed down, giving final instructions of the disposition of the Association fund and securities in hand. The legal papers necessary to accomplish this purpose were drawn up by counsel to the organization, and at present the executive committee are awaiting the decision of the Court. Mr. Becks says that the committee will make its report to the Association, probably at the next annual meeting

The action of the American Dramatic Fund Association in peremptorily declining the offer of the Actors' Fund of America to consolidate with the latter organization instead of dissolving, has excited a good deal of comment in the profession. Most of the members of the older organization, it was thought, were not blind to the immense benefits derivable from the proposed combination, which would give their annuitants double the amount that they had been receiving and at the same time give all the members the full privileges of membership with the Fund. With the object of learning from some of the people connected with the late organization what their real views concerning the offer were, a reporter of THE MIRROR started forth on a tour of inquiry.

"According to the printed report of the American Dramatic Fund L. L. M. Barlow is its President. Mr. Barlow is a distinguished lawyer and a prominent and wealthy citizen. He lives in a handsome house overlooking Madison Square, and here the reporter found him.

"Will you inform THE MIRROR on which side you stood in the recent matter of accepting or refusing the offer of the Actors' Fund to incorporate the American Dramatic Fund Association with it?" he was asked.

"You will have to see some one of the members on that subject," said Mr. Barlow. "I have no voice in their proceedings whatsoever."

"But you are the President of the Association, are you not?"

"Yes. I am nominally the President, as I have charge of all their securities, but that is all. I have nothing to do with their deliberations. You will have to see one of the members."

Included in the list of officers which the reporter had was that of R. B. Roosevelt, another prominent lawyer.

"Is Mr. Roosevelt merely a nominal officer, also?" queried the MIRROR man.

"He is. Mr. Roosevelt stands in the same relation to the society that I do."

Having thus discovered that two of the officers of the old society were such for purposes of business policy only, the newspaper representative made his way to the office of the Subway Commission, where a number of photographs of muddy ditches and long lines of pipes recalled Summer days, when New York's streets were full of sewer gas and dirt. Theodore Moss, as usual, was in an amiable and communicative frame of mind.

"I am both a director and a member of the Association," he said, "and have been paying in my dues for twenty-five or thirty years. Some two or three years ago, when the Association had $52 000 in its own right, I made a proposition which no one seemed desirous of adopting. The idea was that instead of paying out this money for rent and as salary to a secretary, for the sole purpose of paying annuities, which I believe never amounted to more than $6 or $7 a year each that we should take the money and go with it to the Actors' Fund, giving it to that organization with the proviso that it should be kept as a separate fund, with separate trustees, and that as long as the annuitants lived they should have the benefits they previously enjoyed. In this way there would be no regular salaries to pay, and when the last of the annuitants died—which would not be very long, in the regular course of events, for they are all old, the youngest not being less than sixty—the money should go to the Actors' Fund. I think it must have been out of this proposition that the present offer grew. The offer from the Actors' Fund to make all the members of the Association members of the Fund, however, really amounts to nothing except the giving of the voting privilege for the members, provided they are in the profession and are in distress, have as much call on the Fund as if they had paid their two dollars regularly into the Fund. Some years ago I offered to double the funds of the Association by a certain scheme I had, but it was not accepted. I don't care to say much about that, but John Gilbert will give you all the particulars."

The reporter went up a block further to see the veteran actor. The reception accorded him was characteristically chilling. Mr. Gilbert has a very comfortable parlor, which is chiefly ornamented with pictures of Mr. Gilbert. Panels and cabinets abound on the mantels, and every available spot on the walls is occupied with his benevolent features, either in oil or water-color, pastel or crayon. The temperature which had been normal fell several degrees when the eminent and venerable histrionic personage entered. He glanced with relentless severity at the reporter, whose heart promptly sunk into his boots Plucking up a little courage, however, the scribe meekly stated the purpose of his errand. The eye that never quails—even on salary day—pierced the newspaper representative through and through—and the voice of the great man rivaled the thunder of Jove, when he spoke.

"THE MIRROR, sir," he said, "which, by the way, I never read before, was sent to me the other day, and I consider the article regarding the American Dramatic Fund Association a disgraceful outrage, sir! I will say nothing whatever on the subject."

Continuing, as all people do who will say nothing on the subject, Mr Gilbert was good enough to observe that if he knew the writer of that article he would not hesitate to express the same opinion to his face. He further asserted that that writer, whoever he may be, sir, must be decidedly silly to suppose that anything could be gained by such an article; that he, Mr Gilbert, knew more about the Dramatic Fund than any man living, for had he not paid dues to it for forty years? Mr Mors' proposition, Mr. Gilbert thought, had been made about twenty-five years ago. What that proposition was he declined to say. As for THE MIRROR, he did not know it; indeed, sir, he had never bought a copy of it in his life.

This latter statement the reporter—having once heard it whispered somewhere that Mr. Gilbert never bought anything in his life that he wasn't compelled to buy, and likewise having discovered that Mr. Gilbert's knowledge of theatrical matters was bounded by the footlights and the back-door of Wallack's Theatre—readily believed.

"Did you ever in your life buy any dramatic paper?" queried the reporter.

"No, sir," answered Mr. Gilbert. "I read none of them"

By this time the reporter was attacked by another chill, and fearing to expose himself any longer to Mr. Gilbert's icy parlor and presence, lest he should not survive to write this interview, he forthwith departed, taking off his overcoat at the door on account of the comparatively unbearable heat of the March winds in the street.

Other members of the Association were sought by the reporter, but none were found. The offices at 1267 Broadway have been closed and locked on the occasion of several visits.

The *Sun* of last Sunday published a succinct account of the condition of the old Fund and its present plans. The article ran thus:

A $55 000 DRAMATIC FUND.

SHOULD IT GO TO EIGHTY SEVEN ACTORS, OR FOR THE BENEFIT OF ALL?

The Older Association Proposes to Divide Up its Accumulations and Wind Up, and the Actors' Fund Naturally Objects.

The American Dramatic Fund Association was founded in 1848 to help needy actors who were members, care for the sick, pay annuities to the disabled, and bury the dead. It was a close corporation and flourished in the days of stock companies. When the present phase of theatrical management and life became firmly established the association was pretty much supplanted by the Actors' Fund. To-day the Dramatic Fund has a membership of eighty-seven, including the annuities and other beneficiaries. The Actors' Fund has a membership of 1,200 actual subscribers. The beneficiaries of the Dramatic Fund are its members and their dependents only; those of the Actors' Fund are any needy actors.

The Dramatic Fund Association secured its money from subscriptions by the members and from the patronage and gifts of the public. Balls, picnics, dinners, and benefits were given, and by these means $30,304 was raised. In gifts outright there was secured $16,126 more. The Association has now on hand an invested capital of $32 553 82, with ready cash sufficient to make a total of $55,000 For the last ten years the society has not increased in membership, and its usefulness has been limited to paying annuities to thirty-eight persons. The annuity is $3.40 for each beneficiary.

The American Dramatic Fund has recognized for some time that its day had passed, and about three years ago talk was started as to what should be done with the money The members were few, and most of them were prosperous, and all but two of them were more than 50 years old. There are now eighteen between the ages of 50 and 60 years; seventeen between 60 and 70, twenty-one between 70 and 80, ten between 80 and 90, and one between 90 and 100 years.

Many of the members thought that the fund ought to be kept intact for the good of actors generally. One or two objected, and said "No, we are the members, and as there are no more members likely to come in, the stocks and bonds belong to us, and we have a legal right to sell them and divide the proceeds."

Fanny Davenport, one of the members, said when she heard of this that it would be a shame to divide the money among the members; the people, and particularly the public, who gave such a large part of the fund, had not intended it for the benefit of any few particular actors, but had expected that it would be a permanent fund. She argued that $30 000, if managed properly and as a whole, might be of great service, but if divided into portions of $600 for individual members, would practically be useless and thrown to the winds.

This drew the lines. Those who believed with Miss Davenport at that time didn't do much toward carrying out their views. The others who wanted to divide did do a great deal, however, and planned to wind up the Fund. Early this year Mr. A. M. Palmer, President of the Actors' Fund, wrote to the directors of the other association. * * * Mr. Palmer offered to have a conference, but the Dramatic Fund, through its Executive Committee, replied that the arrangements looking to a final disposition of the American Dramatic Fund had progressed so far that they deemed it impossible to open negotiations with any other institution.

S. L. M. Barlow, the President, and a number of the other officers and many of the members, felt that coalition with the Actors' Fund would be the best policy. William Davidge and John Gilbert have pushed the plan for division, and resolutions have been adopted to wind up the society's business and divide the $55,000 among the members.

Whether the matter has gone so far that retreat is impossible, or whether there are enough unselfish and charitable persons in the old Association to sacrifice $640 each and do what is right, are questions that will soon be answered.

Gossip of the Town.

Barnum's parade hurt theatrical business all over town last Saturday night.

Byron Douglas has just recovered from a severe attack of gastric fever, and is again ready for the harness.

Munkacsy's dramatic picture, "Christ on Calvary," will be exhibited only a week longer at the Twenty-third street Tabernacle.

Honor Bright, a comedy by a hitherto unknown authoress, has been purchased by Daniel Frohman for the Lyceum Theatre.

It is stated that the adaptation of Decoré, which Mr. Palmer has acquired for the Madison Square, will be made by Dion Boucicault.

On the first page of this number appears a portrait of that excellent actress, Louise Rial, who is playing special engagements this season in the vicinity of New York.

Irving's scenery sadly shows the wear and tear of travel. The most of it is faded and threadbare, to the surprise of that portion of the public which has found the greatest charm of his productions in their completeness and excellence of detail.

The crucifix incident in La Tosca was omitted one night last week by Fanny Davenport. Several ladies wrote to the actress protesting against this action as unnecessary, and it has since been restored

The play, A Woman's Duel, by Mr. Clarke, of the *Morning Journal*, was withdrawn from rehearsal at the Madison Square Theatre, it having been found unsuitable for presentation at an Authors' Matinee.

T. H. Winnett, requiring more commodious quarters, will remove on April 2 to offices at 50 Union Square, at the corner of East Seventeenth street Mr. Winnett, by the way, has arranged with Frank Murtha for the reappearance of J. B Studley on the Bowery, where he was for many years a favorite as Kenneth Rawdon in A Great Wrong.

Fighting the Pirates.

Manager A. M. Palmer is naturally proud of the work done by his able lieutenant, Wesley Sisson, in checking the career of some of the more adventurous pirates who have been presenting the successes of the Madison Square Theatre in the West. To a MIRROR representative Mr. Palmer said yesterday:

"Mr. Sisson left here on February 1 and returned on March 5. The history of his work while away will, doubtless, prove interesting to managers as showing them what can be done with determined effort. Mr Sisson's object in the first place was to proceed against Edwin and Lillah Stuart, who were playing Jim the Penman in Iowa. A week before his arrival in Chicago they had played it in a cheap-price theatre at Des Moines, and they were billed for the following week in Oreston, Iowa. Armed with the necessary legal papers, prepared by my lawyer, ex-Judge Dittenhoefer, he proceeded to Keokuk, where the United States Circuit Court for the Southern District of Iowa was then in session. The judge required that notice be served on the Stuarts before he would hear the injunction matter, and on reaching Creston to serve the notice Mr. Lisson ascertained that the same company was also playing the Madison Square play, Young Mrs. Winthrop. He therefore served notice that we should also apply to the Court for an injunction to restrain them from presenting that piece.

"As the Stuarts had no defense they failed to appear at Keokuk on the day mentioned in the notice, and in consequence a permanent injunction was granted against them, and the case referred to the Master in Chancery to assess damages, which will be passed up in due course. The Stuarts were booked to play Jim the Penman in Lincoln, Neb., Omaha, and other important cities, but of course desisted on being served with the writ of injunction and the decree of the United States Court.

"Mr. Sisson next proceeded to Minneapolis, where he had understood that Hazel Kirke was to be presented. On arrival there he found that the town was beautifully billed, the posters announcing the 'Great Madison Square Theatre Success—Hazel Kirke.' The piece had already been played one night, consequently Mr. Sisson lost no time and immediately served notice on the owners of the theatre and the manager that application would be made for an injunction on the following morning. He would most certainly have stopped the performance had not the managers of the theatre consented to pay a royalty of $500 for the week. Their only excuse was that not only Hazel Kirke, but Young Mrs. Winthrop, The Private Secretary and all the New York successes were considered common property in the West, and were presented by any one who wished.

"While at Minneapolis Mr. Sisson was advised that The Private Secretary was being played by an organization called the Model Comedy company, conducted by Knox and Wall. Their field of operation was Ottawa, Ill., where they were booked to play a week, this comedy filling in three of the six nights. Manager Sherwood, of the Opera House, thought they had the right to do the piece, but on being notified that they were pirating it, he immediately compelled them to change the repertoire, and the play was not done there after that notice. We have since heard, however, that they have resumed operations in other localities, doing The Private Secretary and a long list of plays to which they have no right.

"The fact is that no amount of individual exertion on the part of any manager will enable him, without incurring great expense, to make material headway against these marauders, When you catch them in one town they quietly fold their tents and migrate to an adjacent bailiwick, where they go on as though nothing had happened. If, however, united action were taken by all play-owners and prompt work taken in every case of piracy by some one whose sole business it was to attend to it, those people would soon learn that literary property was entitled to and would receive the same protection granted other property, and in this way play piracy might eventually be stopped. A much better and easier course, however, might be in the way of national legislation making it a misdemeanor for any one to perform or assist in the performance of a copyright play or any dramatic work which did not belong to them or which was not common property. United action on the part of play-owners could bring this about since the reason for such legislation is plainly grounded on the fact that literary property is entitled to and should have the same protection as any other."

Mrs. Leland's Testimonial.

Mrs. R. M. Leland gave a benefit to the Actors' Fund not long ago, and now the tables have been reversed—a testimonial is to be given to her. Last week she received a letter from sundry distinguished Albanians, which read as follows: "MADAME—Desirous of giving substantial evidence of our appreciation of you personally, and of your energetic and successful managerial efforts to present at your elegant theatre entertainments of the highest character, we beg of you to name a date for a complimentary testimonial, thereby enabling us to testify otherwise than by mere words, our obligations to you for the pleasure you have afforded us during the present season." This communication bore the signatures of Governor Hill, Mayor Thacher, Erastus Corning and many eminent dignitaries of the State Government and business circles of Albany.

Mrs. Leland's reply stated that she deeply appreciated this last of the many expressions of esteem she had received from her townspeople and named Thursday evening, April 3, as the date for the proposed performance. A strong attraction will be presented.

Sardou's Modest Price.

Lillian Spencer, who has been in ill-health for some time, is visiting friends in Washington at present. She has not played for some time past, but it is her intention to resume acting next season, and to that purpose arrangements are now in progress. She has entered into a contract to star in a repertoire.

Miss Spencer's pursuits, during the two years that she has remained in retirement, have been of a literary and journalistic bent. She has written articles for several newspapers and finished a novel which she has named "Her Drama."

Miss Spencer, like many other aspiring stars, longed for a new play by Sardou. The dramatist was communicated with and his terms asked for the entire rights to a piece outside of France. Miss Spencer's manager received in reply a characteristic letter from the playwright, in the course of which he said: "As to the question which you address to me, in connection with the name of Miss Lillian Spencer, I do not think the matter is practicable, and base my belief on the following grounds: A piece written under such conditions, that is to say, destined to be played for the first time in the United States, would be lost for France. Our people here would never admit that they should have anything but the first representation of a French piece, written by a Frenchman. Already in the case of Andrea, which had been played first in America by Miss Ethel, it was most coldly received when put on the stage in Paris, and to-day the piece would be hissed off the stage before it could ever be acted. Already the press here is loud in its outcry against me, at the idea of the author's royalties which I am drawing from La Tosca in the United States and from other foreign countries The press is in a perfect state of fury against me, and overwhelming me with insult; crying that I am monopolizing the stage, and that there is no room for anybody else, except Sarah Bernhardt and myself The press would gladly cause all my pieces to fail, and would simply howl if, disgusted by their insults, I were to attempt to have them played elsewhere.

"Therefore, as you will see, it would be impossible to play such a piece as you mention here. Hence, it would be lost, not only for France but also for Italy, Austria, Russia, Belgium, etc., and would be only capable of being used in the United States, Great Britain and her colonies. I should, therefore, do an extremely bad piece of business, since I should be obliged to sacrifice all my author's royalties in France and on the Continent; that is to say, it would mean a loss of about $100 000. As I do not suppose that you are prepared to pay me down the sum of $100 000 cash on the receipt of the manuscript, which would be the only condition on which I could undertake to comply with your offer, I do not think it is necessary to discuss any further your proposal. In any case, if you ever wish to write to me again, I should be extremely obliged if you would do so in French, as I am not acquainted with the English, and I do not care to initiate translators into my private affairs."

This letter indicates several things besides the greed of its writer. It shows the puerile pusillanimity of a famous man in the face of a silly newspaper outcry, and utter callousness to the dignity of the eminent position to which his talents have elevated him.

There is, too, a moral to be drawn from Sardou's confession of his inability to cope with the popular prejudice in France which would prohibit an author disposing of his products in a foreign market. It is often said of the French that they love art for its own sake. Evidently their love has strict geographical limitations. That spirit of fierce nationality which not only makes the production of works of alien authors dangerous and frequently impossible, but also would closely confine the indigenous stage growth within the boundaries of France, is in strange contrast to the unpatriotic condition of the American public. Here a native play is not a source of native pride. Whatever bears the foreign trade-mark has easier entry into the heart and favor of our people than the home production.

The French sentiment of exclusiveness has undoubtedly been one of the main reasons for the artistic prosperity of the stage in that country. While cosmopolitanism here has probably brought its benefits in acquainting the public with the world's best wares, the foreign commerce has blighted and stunted the American drama. The native theatre has prospered, but the native play—which, after all, is the thing—has retrograded. Narrow and bigoted as is the French attitude with reference to the stage, it is still a question whether it would not be better for the cause of dramatic art in this country if a parallel spirit prevailed with us.

Professional Doings.

—The officers of the Goethe Club will give a supper to Henry Irving this (Thursday) evening at the Hotel Brunswick.

—Eleanor Carey and William F. Blande have been engaged by Colonel Sinn for Cora Tanner's Fascination company.

—Chicago is to have something more than a genteel sufficiency of burlesque the coming Summer. Besides The Crysta Slipper, which is to be presented at the Chicago Opera House, The Corsair will be presented at Hooley's, and a new spectacle of the Kiralfy's will be given at the Grand.

—The Corsair company will probably lay off next week, opening their season on the road on the 26th in Pittsburg. Ted Marks goes in advance.

—According to a Sunday journal which publishes dramatic items of rare construction, but ancient flavor, Manager Hill is to present Rosenfeld's A Possible Case at the Amphion, Williamsburg, on March 26.

—Charles Schroeder, business manager of the Fifth Avenue Theatre, has been engaged for the staff of Abbey, Schoeffel and Grau for next season.

—Al. Hayman left for San Francisco the other day for a short visit.

—Flavia Colle, under the management of R. A. Dumary, is meeting with success throughout the provinces.

—Gadsden, Ala., is coming into prominence as a good show town. Professionals speak highly of the Kyle Opera House and its excellent management.

—E. H. Vanderfelt has been very successful as David Kingsley in Harbor Lights.

—Albert Taverner has leased the Hibbard Opera House for a term of years, commencing July 1. He proposes to overhaul it throughout. He will play only first-class attractions.

—It would be a good time for Henry C. Jarrett to resuscitate Lost in the Snow.

—Joseph Haworth writes that he is immersed in the study of his part in Mary H. Fiske's new play at his home in Cleveland.

—It is probable that Dr. T. S. Robertson, widely known in the profession, will spend his vacation in Scotland this Summer.

—James Owen O'Connor contradicts the statement that he asserted that his late leading lady, Miss Swanston, eloped with his leading man. Mr. O'Connor merely asserted his disbelief in the rumor to that effect.

—A. W. Saville will shortly take out a company playing Gilbert's Broken Hearts, with Charles Mortimer at its head.

—Carrie Tutein is to resume starring in Nan's Acre Lot under the management of Charles Watkins.

—Thomas F. McCabe has not, as stated in an item last week, severed his connection with the Wages of Sin company. His engagement ends with the close of that company's season in Boston on next Saturday night.

—Ada Glasca has severed her connection with the Little Tycoon company, and is now in the city.

—Imre Kiralfy is already making preparations for the production of his spectacle, Nero, at St. George, Staten Island, next June. He says two thousand (!) men and women will appear in the arenic scenes.

—Louis James and Marie Wainright open their New York engagement at the Fifth Avenue on April 26. The painters are now at work on the scenery of Virginius, which will be elaborately produced.

—John A. Mackay in Pop seems to be doing only a moderate business on the road. Our correspondents write pleasantly of the star, but unite in declaring his play beneath his talents.

—Ullie Akerstrom, who has gained some reputation in the New England provinces, will make her debut in this city next May

—Josie Domaine joined the Bennett and Moulton Opera company last week.

—The Masonic Opera House, Ireton, O., destroyed by fire last month, is being rebuilt.

—Jennie Holman, of the Holman Opera company, was taken seriously ill out West last week, and has returned to her home in Maryland.

—The Hanlon Brothers have been investing in Denver real estate

—Manager Aronson commenced work on the roof of his Summer garden. The storm, however, is retarding it at present. He will introduce a number of new features, among which will be a novel system of electric lighting, several new fountains and pieces of statuary.

—W. H. Gillette is going to re-write She. A contract has been signed for the production of the new version at the Fourteenth Street Theatre, beginning Nov. 12.

—A farewell supper is to be given to Henry Irving and Ellen Terry at the Hotel Brunswick on March 26.

—Dion Boucicault is to give a performance of The Shaughraun in Boston in aid of the International Copyright Fund.

—Richard A. Cunningham has been appointed receiver of the Bijou Opera House property, pending a suit to foreclose a mortgage of $180,000.

A. C. Gunter's dramatization of his novel, "Mr. Barnes of New York," is finished, but no arrangements have been made for its production.

—Roland Reed says that he will stick to The Woman Hater for some time to come. He denies that he has other plays under consideration.

—The California Theatre, San Francisco, has been sold to Mrs. Kate McDonough. The intention is to remodel the theatre for a hotel.

—E. D. Wilt, owner of the Grand Opera House, Pittsburg, has offered its management to K. B. Walker, of the Howard Opera House, Burlington, Vt.

—J. A. Weber, the baritone, closed his engagement with Dockstader's Minstrels at Lynn last Friday in order to join the Acme Quartette with the Night Owl Burlesque company.

—The death scene of Gabrielle du Sauld in The Dark Secret is attracting attention out-of-town. The Cincinnati *Enquirer* says it is a fit companion-piece to Fanny Davenport's death in Fedora.

—Minnie Radcliffe, of A Run of Luck company, has been engaged by Thomas B. Marlborough for his Siberia company.

—John R. Reed, the father of Roland Reed, and the oldest theatrical man in the country, was taken ill recently, and is now bedridden at his home in Philadelphia.

—J. H. Browne, formerly of the Jim the Penman company, has recovered entirely from his recent illness, and has been engaged by J. M. Hill for A Possible Case.

—Charles Schroeder requests us to state that the expenses for the funeral of the late Spencer Quinn Stokes were entirely defrayed by John Stetson. The employes of the Fifth Avenue Theatre did not contribute a sum for this purpose, as represented by the *Clipper*.

—R. Fitzgerald has engaged the famous Rosner and Seeman's electric sensations from Europe, and desires managers with open time to address him at 10 Union Square.

—Bishop's Muggs' Landing will be the attraction at the Third Avenue Theatre next week. Miss Carlotte, who assumes the part formerly taken by Frances Bishop, has received very favorable notices from the provincial press.

—William Garen will play a Summer season with Topack and Steele's Comedy company, opening at Brighton, N. J., May 7. Mr. Wellington will go in advance.

—Amanuensis, a new comedy, will be produced at Dockstader's some time in April, with J. H. Ryley and Madeline Lucette in the leading parts.

—It is said that Russell Bassett's Sam'l Plastrick, in Sam'l of Posen, is an improvement on the original actor's performance of the character.

—George W. Wadleigh, business manager of Rice and Dixey's Adonis company, is the recipient of numerous compliments in his travels. The latest is from the Burlington *Hawkeye* which dubs him "the most able-bodied press representative in the country."

—Eleanor Barry has won many warm encomiums for her clever work in Rosina Vokes' company.

—The following people have been engaged for Edward J. Hassan's One of the Finest company: Joseph Slayton, Daniel Mason, Frank I. Frayne, Jr., Eddie Girard, George A. Beane, Jr., M. A. Sanger, Georgie Fox, Belle Barre, John A. Burbe and George H. Hassan. Daniel Mason will play John Mishler. Mr. Hassan is having a new river scene painted.

—Tony Pastor has secured several people from abroad who will make their first appearance in America at his theatre, viz., Mr. and Mrs. James Donnell, Little Tich, Farrell and Wilmot, St. Albert Sisters, the brothers Lindsay and Ravene and Athos, all specialty people of distinction. A cablegram states that they will shortly arrive in New York.

—Fred. Brytos has dispensed with the services of his former manager, Fred. McCloy. He has assumed the management of his own business affairs and is booking his own time. The actor makes a number of charges against his former manager.

—According to advices from Frank Daniels' Little Puck company, that organization is playing through Ohio to business that is uniformly good. At Akron a return engagement was played to a packed house, and at Youngstown and other points a similar story is told.

—Two concerts of Irish music will be given by Barton McGuckin and William Ludwig on March 27 and 29 at Steinway Hall. Misses Ferris and Claire, and Messrs. McGuckin, Ludwig, Cheshire and Dulcken will take part.

—Among the attractions promised for Harry Sanderson's benefit at Tony Pastor's Theatre on the afternoon of Thursday, March 22, may be mentioned Dan Sully and his company in Daddy Nolan; Henry A. Thomas, Leo R. Haim and John Darkin, cravon-drawing, charcoal sketches, etc.; H. W. Williams' Specialty company, Tony Pastor's company, Myra Goodwin, Estelle Wellington and Sylvester Cornish.

—John F. Donnelly was engaged for the season by William P. Douglas as business manager of the Academy of Music. When Gilmore and Tompkins secured the place last November Mr. Douglas told Mr. Donnelly that his services were no longer required. The latter brought suit against Mr. Douglas, and on Friday last was given a verdict for $1,100.

—Two authors' readings, for the benefit of the International Copyright Fund, will be given in Washington on Saturday and Monday evenings next under A. M. Palmer's management. Selections from their own works will be read by E. C. Stedman, W. D. Howells, Edward Eggleston, Frank R. Stockton, Mark Twain and others.

—In the cast of A Possible Case at the Amphion, Brooklyn, will appear Genevieve Lytton, Louise Rial, Daisy Dorr, Lelia Walstan, Kate Oesterle, Carrie Jackson, M. A. Kennedy, Harry Miller, Robert Hilliard, George De Vere, W. H. Thompson, Edward Tannehill, Dan Leeson and R. V. Percy.

—The Actors' Fund benefit at the Casino will take place on Sunday evening, April 8. The Marquis, Madelon and Erminie companies combined will contribute to the programme.

—The Superintendent of Buildings states that the department will not allow the Union Square Theatre to rebuild on the present walls. The new theatre to be erected on the site will have to be fireproof and conform to all the present requirements. In other words, it will be treated like a practically new building.

—Last week in Elmira a hamper containing a quantity of expensive costumes was burned. A lighted cigarette accidentally dropped into the receptacle caused the conflagration.

—The members of the National Opera company have organized for a Spring season. The chorus, orchestra and ballet are to receive salaries. The principals will work on the co-operative plan, sharing profits or losses. An engagement is to be filled in New York beginning April 9.

—Another dramatization of She has been made in California by William A. Brady, an actor. It was produced in Sacramento with success. A correspondent writes that it is quite a creditable production, and that the scenery and effects were "gorgeously effective."

—Edwin Booth and Lawrence Barrett are drawing the largest audiences at Baldwin's Theatre, San Francisco, ever known in the history of that theatre. They return East in April, giving three performances at Omaha en route, for which they are guaranteed $10 000. In May they appear at the Exposition Dramatic Festival at Louisville.

—Charles N. Schroeder, assistant-manager, and P. H. O'Connor, treasurer of the Fifth Avenue Theatre, will be tendered a complimentary benefit by Manager Stetson at that house on the 28th inst. Monbars will be the attraction, Mr. Mantell having volunteered his services.

—Last season Signor Rotoli established the Palestrina Choral Society in Boston. A few nights ago the body was unceremoniously dissolved Rotoli was rehearsing the society in Rossini's Messe Solonnelle for public performance. The members giggled and jested to such an extent that the instructor's ire was justly excited. He disbanded the organization since those composing it were unable to appreciate the opportunity for the free study of high class music.

—The celebration of Edwin Forrest's birthday anniversary at the Forrest House, Philadelphia, took place last Friday afternoon. Richard Peniston delivered the introductory address. Tillie Forney sang two selections, Madame Michels recited "The Witches' Daughter," by Whittier, and "The Kerry Fisherman," Mrs. Cantor recited a humorous piece, while other features of the bill were scenes from Hamlet and Richelieu, in which inmates of the Home appeared. Simon Hassler directed the music.

—Floy Crowell, who has been starring the past five seasons throughout the New England and Middle States in a repertoire, has now in rehearsal Howard P. Taylor's society-comedy drama, Infatuation, and will produce it in Columbus, O., on the 26th inst. If successful, Miss Crowell will make it her *piece de resistance* next season, and probably secure an opening in New York. The Widow; or, It Runs in the Blood, a new comedy by the same writer, will have its initial production in Dayton, O., next month.

—John Webster, of the Troubadours, made a brief visit to New York last Thursday. To a MIRROR reporter he stated that his season has been so prosperous that he has concluded his attraction is still potent enough to warrant his remaining in this country a season or two longer. He has consequently abandoned his contemplated trip around the world. "Nelly," said he, speaking of his amiable wife, "is only happy when behind the footlights; therefore, we will not rest this year, but make a tour of the extreme Northwest, playing in San Francisco a few weeks, then leaving July 9 for Victoria, B. C., and Portland, Ore."

—Kate Claxton speaks enthusiastically of The World Against Her, the new play she produced this season. "We have done a wonderful business in some places with the piece," she said to a reporter, "and I really believe that I have a property which is going to make plenty of money for me. Of course our business straight along has not been uniformly large. That would be too much to expect. The play is a new one and must bide its time. As we all know, this is a business that requires building up more than any other. But a noticeable fact regarding the piece is that there has not been one dissenting criticism. Even in Montreal, where the business was very bad, the notices were columns long and very flattering."

—Orville M. Remington, for six years dramatic editor of the Providence *Evening Telegram*, and well known in the profession, left the tripod at the early part of the season to swim in the turbulent dramatic stream. He became the press-agent of the Redmund Barry combination, but a few weeks' experience convinced him that he was not luxuriating in a bed of roses, so he left that organization and bought an interest in the Soldene Opera company. Lamenting his investment, he is about to withdraw from the profession altogether and return to his first love—the quill. He leaves for California in the near future, where he will take charge of a newspaper at Los Angeles.

—A good deal of fun is anticipated from the performance of scenes from Julius Cæsar at the benefit to Tony Hart in the Academy to day (Thursday). The cast is as follows: Julius Cæsar, Charles Kent; Brutus, W. H. Crane; Marc Antony, Nat C. Goodwin; Cassius, Stuart Robson; Soothsayer, J. B. Mason; Flavius, Francis Wilson; Decius, Henry Bergman; Casca, Frank Mayo; Trebonius, Osmond Tearle; Popilius, Robert Hilliard; Metellus, Steele Mackaye and Calphurnia, Selena Fetter. The scene between Cæsar and Calphurnia, and the Senate and Forum scenes are to be given. The bill also includes Frank Mayo and his company in the first act of The Royal Guard, W. J. Scanlan and company in an act from Shane-na-Lawn, and Maggie Mitchell in an act from Fanchon. Pauline Hall, Osmond Tearle, Marie Jansen, Marshall P. Wilder, Harry Edwards and others will also appear.

—Another musical phenomenon of the Hofmann order is Georgia Boyden, who made her debut as a public performer on the piano recently before audiences in Passaic and Yonkers Miss Boyden is a natural musician. She does not know a note of music nor has she had any instruction whatever. The phenomenon cannot be accounted for on the ground of heredity, for she does not come of a musical family. Her own compositions and improvisations are described as being peculiarly brilliant and rich in tone color, while her execution is effective. In Yonkers Miss Boyden improvised from original themes prepared for the occasion by Professor Cox and Professor Moore. She is said to have caught each theme almost instantly and improvised upon it a complete piece of beautiful music In working from Professor Moore's theme, the air only of which was given, she supplied the bass and played at some length, changing from key to key with many fine gradations of tone and harmony.

The Blizzard and the Profession.

It takes a good deal to overcome managerial pluck and energy, but the awful blizzard did it with neatness and dispatch. The storm completely demoralized the theatricals in this city and elsewhere. The full extent of its disastrous effect on traveling companies of course will not be known until communication with other points is established. Managers and actors have taken the disturbance good-naturedly, and as soon as the ordinary routine of affairs can be resumed everything will be all right. But this visitation will no sooner be forgotten by the profession than by others—particularly those people that have been snowbound on the rail. Below will be found a summary of the effect of the blizzard on the profession, so far as learned:

The theatres in this city, with one or two exceptions, were closed on Monday night. Those which gave performances were the Star, Dockstader's, Tony Pastor's and an uptown house that was fearful of being asked to refund the advance sale. Barnum gave two performances at the Madison Square Garden to small audiences. In fact there were more performers than visitors in the building. Mr. Barnay was all ready to appear in Kean at the Academy, but the small audience discouraged him, and no performance was given. On Tuesday night all the theatres opened except the Academy. The houses were, of course, mere corporal's guards.

There would have been a performance at the Madison Square on Monday night but for the absence of J. H. Stoddart. He lives at Rahway, N. J., and communication was impossible. All the other members of the company were present. "We would have given a performance if there were but five people in the house," said Manager Palmer, "but on account of Mr. Stoddart's absence it was not possible. As it was, quite an audience had to be turned away. You see we have all the hotels to draw from about here, and many more people ventured out to see the performance than you would believe possible." On Tuesday night Heart of Hearts was presented in spite of the fact that Mr. Stoddart had not arrived. His part of the butler was taken by the assistant stage manager, J. H. Findlay.

The blizzard prevented many other cities from getting their regular quota of entertainments. Roland Reed's company was to have played at Williamsport, Pa., on Monday night, but couldn't reach it. Mr. Reed was in Philadelphia where his father is quite ill, some of the members of the organization are in Washington, some in this city, and the whereabouts of the rest is unknown. The Casino Marquis company of forty-five people was to have opened in Baltimore, but concluded to remain behind, while the Harbor Lights company of eighteen people couldn't get to Newark. A. H. Varley's Sam'l of Posen company was to have played in Philadelphia, but stayed here for obvious reasons, and the Deacon Brodie organization couldn't get as far as Harlem. Individuals stranded were Hardy Vernon, who was to have joined the Jim the Penman company at Nashville on Monday night, and Forrest Robinson, who had come over to spend Sunday in the city and couldn't join the Run of Luck company, to which he belongs, in Philadelphia. Kate Claxton was prevented from giving a performance of The World Against Her at the Academy of Music, Jersey City, on Monday, owing to several of the company not being able to get on there from Boston.

The Casino Madelon company had a severe experience on Monday and Tuesday last. The organization, composed in part of Bertha and Rosa Ricci, Mr. and Mrs. Courtice Pounds, Mr. and Mrs. Edgar Smith, James T. Powers, Mr. and Mrs. Leoni, Misses Ferner, Palmer, Jessie Quigley, Lucy Rivers and Georgie Lincoln concluded an engagement at the Globe Theatre, Boston, on Saturday, and left on Sunday for this city. The train arrived safely at Mott Haven early Monday morning. But here it encountered huge snowbanks, and was effectually stalled, remaining fourteen hours in the violent storm. Word finally came that the passengers were to be transferred to coaches on the transfer boat *Maryland*, which, after much trouble, was safely done. But here the real adventures of the company began. The boat left Mott Haven about 4 o'clock, with the wind blowing in frightful gusts. The transfer, however, made good time down the East River until Governor's Island was reached, when it encountered new difficulties. The tug and transfer made but little progress, and the run up North River was painfully slow. Finally, when off the Pennsylvania docks, the hawser parted, and the transfer began going with the tide, amidst the whirling snow and whistling wind. All the sanctity in the souls of that strolling band of singers and actors began to ooze in the most fervent prayers, when the struggling tug was discerned through the speckled atmosphere advancing rapidly, and in a short time the transfer was again attached, and, after much difficulty, the *Maryland* was towed into the slip at the foot of the freight-yard—yet its musical cargo could not land. The snow was piled in drifts to the height of six feet. The company was ravenously hungry. They had subsisted on a diaphanous lunch which Powers had prudently stuffed into his valise on leaving Boston—but that was gone. They had calculated on getting a warm supper at Jersey City. A passing tug was hailed, which had on board nothing but a few eggs. Half a dozen hard-boiled were eaten by the starving songsters. Still the company was hungry! The possibility of getting a meal before the storm abated was exceedingly small, but all hands took it good-naturedly, and tried to forget their dilemma by engaging in mimic rehearsals, singing, card-playing, etc. At one time the life of a pet turtle belonging to one of the lady members was jeopardized, and it took the strength of three stalwart deck-hands to prevent Mark Smith from slitting its throat and converting it into pulp and broth. After a time a human form was discerned struggling through the drifts, and eventually a pathway was made to the station restaurant, not far distant, when the company perched themselves on stools and satisfied their internal cravings.

Among the out-of-town stranded organizations not already mentioned are The Tin Soldier company and Rosina Vokes company, which are quietly chewing the cud of reflection in a train at Port Jervis, N. Y. Miss Vokes is bound for Rochester and the Tin Soldier company was going to Hornellsville, N. Y. Both companies have been on the train since Sunday morning. W. R. Ogden, of the W. J. Scanlan's company, is in Philadelphia unable to join his organization in this city and Maud Haslam, of Nat Goodwin's company, is in Boston.

Charles Erin Verner was to have played in Brockton, Mass., on Monday night, but was storm stayed. Mr. Verner is in Boston. Dan Sully and his company were to have played in Boston, but can't get out of New York. W. W. Randall, who lives on Long Island, was unable to reach the metropolis up to Wednesday. The Eastern Held by the Enemy company has been snowbound at Holyoke since last Saturday.

A MIRROR representative, who was snowed up on Monday two miles away from the office, made a desperate surge on Tuesday to reach the scene of his labors. He left his house by the upper window, tobogganned the snowdrift which blocked his doors, and faced a seven mile walk to the ferry. On his road he met a man struggling through the kneedeep snow with a long, heavy parcel on his shoulder. The wind tore the brown paper cover and disclosed a coffin. "Are you the best hearse they could find?" asked a passer by. "Well," was the reply, "I couldn't do any better; I am obliged to carry it, as the gentleman wants it badly."

Marion Giroux, one of the principals of the Pearl of Pekin company, was overcome by the cold on her way home from rehearsal on Tuesday. She waited in a doorway to escape the wind. She offered a cabman ten dollars to take her home. He refused. After waiting half an hour hoping for some means of conveyance she essayed to walk home again, but fell senseless in a snowdrift. Fortunately for her her fall was seen by a journalist, who carried her into a drug store where she remained unconscious for some time. When sufficiently restored a cab was procured in which she went home.

J. H. Hanson, business manager of Hassan's One of the Finest company, got stuck in the snow four miles from Danbury on Monday. After waiting three hours he deserted the train, went to a farm-house, hired a horse, rode back to the town, and arranged for a benefit to the fire police—all in a few hours.

E. S. Goodwin, of the Never Say Die company, was in Jersey City on Monday during the storm, and had received word to join the company at Newark. A conveyance being out of the question (the railroad being blocked), the plucky actor decided to foot it. After a most arduous journey he arrived at Newark, only to faint in front of the theatre in which he was to play. Restoratives were immediately applied, and in a short time he was himself again.

"I can hardly approximate my losses," said Frank W. Sanger to a MIRROR representative. "At the New Broadway Theatre we lose considerable. The receipts for La Tosca for last Monday and Tuesday nights was $2,489.40. The receipts on Tuesday night, and they were not bad compared to other theatres, was $495.85. There is a loss at once of about $2,000. Then I lose with Mr. French the royalties of The Bells of Haslemere which amounts on the average to $1,400 a week, and am also deprived of royalty on Erminie Turned Up and part of the profits of Harbor Lights." T. Henry French is unable to tell what his losses are. Besides the Broadway Theatre he is manager of the Grand Opera House, has a share in Harbor Lights, and is interested in the receipts of The Silver King and Hoodman Blind.

THE MIRROR'S readers know that no class of persons are so apt to see the sombre and ludicrous sides of unpleasant effects and consequences than the modern actor—excepting, perhaps, the ubiquitous advance agent or the combination manager. Approaching a convocation of all three at the Morton House on Tuesday, while the storm was still at its height; while the keen, chilling wind was whistling through and blowing open the doors, and while the blasts, even in that comparatively warm temperature, compelled the muffling of throats and the covering of rubescent ears, a MIRROR reporter stood listening to the individual experiences of those assembled, which may be summarized thus:

John H. Kobb—Yes, gentlemen, I give it to you straight. You know I'm an early-riser—started from Hoboken at six this morning and arrived in New York at half-past one. How'd I do it? Actually walked four blocks to the ferry (cries of "Impossible!") on the Hoboken side. Ferry people didn't dare to cross. Tried to bribe the pilot and engineer, offering $100 to each to get me to New York by noon. Wouldn't take it. Happy thought seized me. Took out my comp. pass book, and commenced writing mysteriously. Anon I distributed twenty-five free admissions to Gus Williams' show in Brooklyn. Effect magical. Steam up in ten minutes, and for five long hours seventeen sturdy nautical sons were fighting cakes of ice and atmospheric blizzards, until at noon we touched the pier on this side. I tell you, gentlemen, there's nothing in this world so potent as a popular star.

Sheridan Corbyn—What will be the effect of the storm? Simply this—and don't forget, I've made it a study. Posters will rise. Why? Because. Don't you see? Pulp will be scarce. Paper-mill owners will swear that rags and old papers are unprocurable. Scavengers have no show at them—all covered up. Printers will stand in with the paper mills. Instead of five and eight cents for a sheet in three or four colors, we'll have to pay fifteen and twenty. It's the wrath of Heaven, boys—make no mistake.

Unknown Agent—Storm! Why, it didn't affect us a mite. Our attraction had a bigger house in Williamsburg last night than was ever before known. (Cries of "Walk off!" "What are you giving us?" "How'd you do it?" etc.) Didn't do it at all. Did itself. You see there was about five feet of snow on the roof. See? Fill her up, cap! Same? Yes—thanks—a sour!

Melbourne McDowell—La Tosca? She's all right. No—we didn't open last night. Sensible heads on Forty-first street, although about three thousand people stood shivering on the sidewalk waiting for the doors to open. Didn't open. Good ad., eh? Why is Tosca so popular? Easy enough; they have cut out all the morality, and they're "letting her go, Gallagher!" Women are now crazy over it—and they're better ads. than all the eight-by-ten bulkhead posters in the country. Snow-storms? Storms be hanged! It's a fight between Providence and Tosca—and Tosca's got the pull.

Tony Pastor—Close? I close on account of a little moisture in the atmosphere? Boys, you don't know me. I may not be able to sing to-night, but I don't think there'll be a torch-light procession in consequence. The only thing that bothers me is that Sanderson's brain got frozen up on Monday night, and I've got a new hand in the box-office. Come round to-night—maybe you can work him. But don't say the flattering unction to your soul that a little bit of a storm like this upsets the indomitability of Tony Pastor! Anybody got a pair of goloshes he's not using? No?—never mind—Adios.

J. M. Hill—Ah, there's where you mistake, gentlemen. No, the storm will not and *does* not interfere with the progress of the work on the Union Square Theatre. True, nine men were dug out of the ruins—the snow, I mean, in the ruins—this morning, but I will sacrifice, yea, even double the number of lives before I will disappoint the public. The U. S. will rise, like the proverbial cock on the axiomatic hill, in less than sixty days—and don't forget to remember it. By the way, I want a new advance agent for Jim Roach. Where can I find one, boys? [Suddenly every chair in the cafe was deserted and the manager was surrounded.] I said *an* advance agent—not an army. Good-day—no, not another; I've taken two seltzers to-day—another'd paralyze me.

Comment.

THE GIDDY GUSHER'S QUALITIES.

Tacoma World.

The Giddy Gusher is a curious compound of masculinity and femininity in thought; bold in her conceptions of duty, fair and just in her criticisms of men and things, fearless in her expression and approval of the right as she understands it; warm, impulsive and determined for her friends and favorites; not always as delicately refined in her utterances as might become a woman's heart, yet, I believe, fair and honorable in dealing with every subject coming under her pen. Nothing escapes her vigilant eye and satirical comment when correcting abuses abounding in a stupid world, and I feel like admiring her general make-up, without indorsing all that she writes. More of such grand women are needed in the world to form and mould public opinion, and to support help ess humanity in its struggle for right and truth.

THE RIGHT KIND.

Nashville American.

We invite THE NEW YORK MIRROR'S attention to the Vendome's dressing rooms, in this city, as a standard of excellence. That journal is commenting upon the bad dressing-rooms of the average theatre.

AGOUST'S FAIRY STORY.

Courier des Etas-Unis.

Les journaux de Paris ont publié récemment et nous avons reproduit le récit de prétendus débâcles entre les frères Hanlon et un de leurs associés, M. Agoust. LE NEW YORK MIRROR publie une lettre dans laquelle MM. Hanlon frères déclarent inexact le récit des journaux parisiens.

MANAGER ARTHUR DISTURBED.

Pittsburg Dispatch.

Joseph Arthur, the author of The Still Alarm, is a little uncomfortable about some interviews with him, alleged interviews he calls them, which are sailing about in the newspapers. In particular he especially complains of some remarks about Captain Shaw, of the London fire brigade, which have been attributed to him by Mr. Wheeler, "Nym Crinkle," in THE NEW YORK MIRROR. These remarks are calculated to make the fiery chief of the British fire laddies anything but favorably disposed toward Mr. Arthur, who is going over to London with his play, its plot, the fire-engine horses and all, next Summer.

Said Mr. Arthur yesterday: "Mr. Wheeler has given a color to what I told him that changes its character entirely. Nym Crinkle is very fond of a peculiar kind of humor and he has allowed a lot of it to escape into that account of Captain Shaw which he says I gave to him. The facts are very different.

"I went over to England to see what the prospects would be for my play and I called upon Captain Shaw to see if he could help me to form a conclusion in the matter. He received me very courteously at the central fire station on the Southwark bridge road, and talked with me for several hours, showing me during that time a good deal of the practical performances of the firemen; the school in which the firemen are trained being one particularly interesting sight.

"He said that he thought that an exhibition of the interior of a fire-station managed on the American plan, such as we give, would create a great deal of talk in London, and indirectly enable him to obtain the funds and the permission to make changes in his fire-brigade and its equipment, which he has long desired to accomplish. He was very kind in every way to me, and I feel very much hurt that he should be led to suppose that I have repaid him with gross discourtesy."

A VALUABLE AID.

Glens Falls (N. Y.) Daily Times.

Harrison Grey Fiske, the bright and accomplished editor of THE NEW YORK MIRROR is about to issue what will hereafter be known as "The Mirror Annual," a book that, without the shadow of a doubt, will be far ahead of anything of the kind ever before attempted. The brilliant reputation of Mr. Fiske is a sufficient guarantee for its completeness and reliability. In the last issue of THE MIRROR the publishers announced to the public that the book will be ready for distribution on Saturday, March 24. The book will prove a valuable aid to managers and newspaper men in every section of the country. Each department will be complete, and its appearance will be hailed with satisfaction by more than one individual I know of in this enlightened section of the world's wilderness.

—The pajama is coming into general use among traveling actors as a sleeping costume. They say it is warmer and more comfortable than the ordinary night-dress, and is accredited as desirable from a sanitary point of view. A well known professional, who suffered greatly from draughts in hotels during the early part of winter, says that since he began wearing them he has not caught a cold or experienced the slightest discomfort in traveling. He says that Pongee silk is the best material for the garment, but those made of light flannels or cashmere are effective in warding off colds.

Lines.

On Finding My Loved One's Lost Rubber.

Hail, pedal coverlet! How sweet thy fate
To wrap thyself around my lady's hoof!
How must thy rubber soul exhilarate
To keep her dainty tootsey waterproof!
Let other poets twang their chestnut lyres,
And platitudes on love and valor thumb.
I'll bid my muse stir up the smould'ring fires,
And sing thy praises, ever useful gum!

Thou savest her from many a tiresome cough,
Nor wilt thou let pneumonia take root,
Though foolish fops consider thee quite "off,"
And call thee porous plaster for the foot.
When through the streets the blizzard breezes rustle,
And make them slippery with ice and snow,
Thou dost prevent her falling on her bustle,
Giving to vulgar eyes too free a show!

Thou art a great protector-doctor, too!
Prevention's better than a cure they say.
I would not have her nose a peacock blue
Because one of her gums had gone astray.
And should we married be—quite like, I'm told—
Though I can scarcely see my way, alack!
Thou'lt see to it her feet are not *too* cold
When lovingly she planks them on my back!

Oh, how I envy thee, thrice blest goloshi!
On rainy days what glimpses must thou see—
(When in the mud her tiny foot goes sloshi)
Of silken hose and madd'ning lingerie!
Away with envy! It occurs to me,
If I can win the maid by hook or crook,
Within our bridal chamber I may see
Those self-same rick-racks hanging from a hook.

Oh! gumlet, let us cry a truce to this,
You ought to blush, suggesting such rude things;
Here on thy sole I waft my love a kiss:
What thoughts thy sight to my remembrance brings.
I've put thee on her foot full many a time,
And every time I did so—well, oh, well!
Must one confess each longing as a crime,
And secrets to a soulless rubber tell!

I beg your pardon, gum, I did not mean
To hurt your feelings by a thoughtless snub,
Thinking of her quite changed the dreamy scene,
And dwarfed thee in my fancy, dear old rub.
These classic lines are rather lame, maybap—
A sorry sight this poet now presents—
To tell the truth, between ourselves, old chap,
My tyre's in soak for five-and-twenty cents.

Alas! a time will come—oh, lackaday!
When she will shake thee, gum, as worn and old;
Then will I, as a keepsake, for thee pray,
And in my throbbing bosom thee enfold!
I'll cherish, worship thee for her sweet sake
And when the sunlit Summer breezes come,
I'll stick a mast and sheet in thee and make
A sailboat of thee, cute colossal gum!

HENRY HOLLAND.

Roses.

Nay! I will none of roses—
The white one I loved is dead.
I will none of these other roses—
Brazen and flushed with red.
The scent of their breathing chokes me,
Their thorns at my fingers tear.
The sight of them only provokes me
With the thought of the dead one I wear.

Nay! I will none of loving,
The dear love I held has been killed.
I will none of this other loving.
Angry and cruel-willed.
The light of its eyes only blinds me,
Its touch turns my very lips cold.
The thought of it only reminds me
Of the love that has slipped from my hold.

E. V. S.

The Hayseed's Excuse;

Or, What Ailed the House.

Well, yes, the house is middlin' light;
By gosh! I'm sorry, too,
But, ye see, this town's been showed to death—
Yours is the 'leventh troupe that's been through
Since two weeks ago last Thursday night
And then the weather's bad.
You ought to hev come afore Lent set in,
You'd a packed the house if ye had.
Another thing—the folks in this town
Hev been fooled so much of late
They're afraid to turn out to every show,
So they stay at home and wait
Till they see if the troupe is good or not,
And then you bet they're on hand—
But I think you fellers 'd find 'twould pay
If ye only carried a band.
Though they don't really care about tragedy plays,
They like something chuck full of fun;
Or else a play with hosses and dorgs,
And a gal that can shoot a gun.
There's no use o' talkin', the times is hard,
The people are short of chink;
And another thing that hurt your house
Was the polo game up at the rink.
And there's one thing more that makes it bad—
There's a revival out at the Bluff,
And the folks from the country can't get in
On account of the roads bein' rough.
Besides, your bills wasn't out in time;
Folks don't know ye're here—
But I'll bet ye'd hev had darned house packed
If ye'd come agin next year.
There's Robin Crosswood, he gits a full house,
And he alwus stays a week;
He plays Hazel Kirke, The Silver King,
Miles, Monte Cristo, Jim the Penman and Pique.
I wish you'd come this way again,
For this is the best show town on the line;
But the trouble is jest as I said before,
You've struck us the very worst time.

REDFIELD CLARKE.

Early Starts.

How charming it is, in the Spring of the year,
The Winter or else the late Fall;
To start from your sleep, and the first thing to hear,
The clerk with a five o'clock call.
To fumble about in the dark for your socks,
For matches, of course, are *now out;*
To take from cold water electrical shocks,
The cobwebs of sleep to divest.
Your studs, as if knowing the season and hour,
With suppressed indignation rebel,
And slip through your fingers with dev'lish power.
Your quantum of trials to swell.
After groping beneath the bureau or bed,
'Mongst the flue, the dust and the dirt;
You find out, with oaths, after bumping your head,
They've fallen inside of your shirt.
Your head feels too big, both your boots are too small,
Your rage is simply terrific;
Down on the caller, maledictions you call,
Much less polite than prolific.
Quickly, a cup of vile coffee you swallow,
And rush to the train from your plate;
Ugly and mean and decidedly hollow,
To find—you've an hour to wait!

CHARLES KENT.

Actors' Dens.

V.

In the present age of "dog eat dog," it is a difficult matter, even for the most conscientious, to go through life without breaking, or even bending and straining, the Tenth Commandment. When beautiful, rare, and costly treasures are forced under our noses, or exhibited by friends, proud and happy in their possession, and a trifle self congratulatory at being one or two above ourselves, it requires the fortitude of a thoroughly good Christian not to be envious. You are expected to admire, as a tribute to the excellence of their taste, but to covet or envy is a breach of the Levitical law not consistent with the doctrine of "Love your neighbor as yourself and paddle your own canoe."

Envy and admiration run almost hand in hand; for if admiration be of persons, we generally seek to emulate them; if of inanimate objects, we at once wish to possess them, or something like them; and when our means will admit of it, rush off to acquire, at the cheapest market, that which has made us green with envy and chuckle in our heart of hearts, if successful, at taking the wind from the purse-proud sails of our, perhaps, dearest friend.

Of course some will admire or envy one thing, some another. Tastes differ, which is certainly a blessing; and I question if anything or anybody was, or ever will be, created but some one will be found to offer their admiration. Envy is undoubtedly the spur to effort, and we daily strive to better or uphold our position, to be above or as good as our neighbors.

We who have little—and carry that little about with us—cannot but look, with reverence and respect, upon any of our fraternity who have pitched their tents "for keeps," or are inhabiting by right of relationship the tents their forefathers were good enough to erect for their especial benefit, and when a home has been handed down through a line of bald-headed gentlemen, in high-backed collars and porcupinacrous shirt front, as depicted by the canvasses of the period, they generally manage to leave behind them, besides these monstrosities of art, an air of we're-with-you-still-ishness, which no money can buy and no factory has, as yet, succeeded in turning out.

There is something about modern homes, costly and tasteful though they be, which chill by their very novelty. They are minus "tone," and smell of the upholsterer's varnish rather than the elbow-grease and beeswax of generations. The hurry-skurry of the voracious present has only appetite for the future and the dear old moss-covered past is too easily forgotten, but the man who can point and proudly say, "The chair where me grandfather sat," can hug himself with glee, knowing he owns a treasure that ninety-nine in a hundred would give thousands to possess.

Many would give millions for the certainty of having had a grandfather. Talking of grandfathers, one of mine was hung for sheep-stealing. The sheep of a testy old naval neighbor used to trespass on the land and "spile the craps." Much choler was expended and many goodly threats and Saxon oaths hurled across the boundary line. At last the old gentleman, "me grandfather," swore the next time they broke through he'd shoot them. Had he done so it would have been all right, and he would only have been sued for so much mutton; but his tender heart opened to the poor ignorant beasts and he locked them up in a barn. This constituted a theft meriting capital punishment and the Justice of the benighted times, abetted by the influence which the naval gentleman brought to bear, condemned my poor old ancestor to dance upon the passing breeze with his head at an angle of 45 deg. I've always hated the sea since.

But to leave these muttons and return to our own. Age and ancestry lend respectability, so if you will come with me to-day you must brush your hair, push down the back to your cravat and assume a virtue if you have it not, for I am going to take you into the company of a poet, a novelist, and an actor. The home of three. The representatives of three branches of art. Three artistic minds bent toward one end. Can you imagine the result of their joint efforts? No, of course not. Does the actor contribute much? Well, rather; for he's a painter as well in a mild way, and the actor's taste and love of display serves him in the decoration of their house and the arrangement of the thousands of beautiful and curious articles it contains. Here we are. Have you a card? Don't stare. I told you we are going to be respectable. Ah, here's one. I'll rub out the wash list on the back of it, and probably they won't notice it until after we have left. Throw away that horrid cigar. You'll be asked to take a better one. Notice the windows as we go up the steps. First blood for actor and artist. The praying mediæval saint, hanging from the sash, is his work, and the holly-wood lattice on the lower panes the product of his fret-saw. I have seen it done in gilded card-board, but that's very Sixth avenue.

Before entering the reception room you must take a good look at the hall. I've had worse rooms and have seen the time when I would have gladly exchanged the oyster can stuffing of my mattress for that glorious old oak settle.

The tapestry hanging from the back of the street door is a copy of a famous piece now in the Louvre, the work of the actor's brush, as is also that certain dividing the hall.

There is something which, to my mind, must strike awe to the hearts of the itinerent and the peregrinating. The card basket—the receptacle for your diploma of respectability—which we fortunately had, though somewhat damaged. The immense horn over the hat-rack reminds one of feudal times, which parties calling used instead of bell or knocker. Those charming little pencil drawings are by Charley Dicks, son of General Dicks. The miniature grandfather's clock, just one foot high, was cut from Spanish mahogany with a penknife, during the long voyages of the actor's grandfather. The works, now so silent, calmly reposed beneath his vest during many a rough gale, and now stand in the pretty model as a memento of idle moments when the good captain was whistling for a wind. Close by is a drawing by Reinhart and a Sepia by Van Beest.

Now come inside. What a picture of comfort! In spite of the rich display, not a particle of space is sacrificed to it. The whole floor, with its two roaring fires, speaks a welcome and says 'make yourself at home.' If you don't like a soft chair take a slippery one—if you don't want a chair there are sofas and stools. Glorious Washington! Is this New York. Bring in the "hissing log" (it won't hiss until after it's on the fire by-the-by), touch the spinnet, hand around the foaming mead. I'm back a hundred years and wish my pantaloons would turn to ankle-tights, my dirty patents to ribboned pumps and my Broadway "crop" to ambrosial curls. Ah! there is nothing like a good "make up."

The artistic touch of the actor artist again appears around the grate in the shape of those Dutch-tiles. Where they came from he does not know. Probably imported by some of the early Dutch settlers. He came across them and placed them there. The pictures are various, but all good examples of the works of Reinagle, Johnson, Macentee, Coleman, Homer, Martin, Bierstadt, Thom (a pupil of Frese).

The panels are by Swain and Sanford Gifford, taken out of the doors upon which they were painted. Over the front mantel is a portrait of General Wilton Barstow, uncle to our friend. His father is opposite, by Wood, a clever portrait and easy pose. The brass rings, by the clock on the mantel, once adorned the lower limbs of a fashionable, but lightly clad damsel of the Pacific Isles, who probably years ago cast loving eyes upon our friends, then young and festive ancestors.

In spite of there being plenty of gas, in convenient corners are various lamps, shaded by soft-colored screens. There is one made of transparent shells from Ceylon.

Behind the table screen at the end of the room is all the paraphernalia (beast of a word!) for Russian tea. The Indian's head in clay is an early effort of our actor-artist in that branch of art.

It would take weeks to look at all the curious nicknacks upon the what-nots and cabinets, so we will leave them and go higher, to the den. A room, or, rather, three rooms in one, common to all, but more especially devoted to the poet and the novelist.

We are on delicate ground here, and I fear to open my mouth lest the little my head contains escapes and betrays my ignorance. Books, books, books—more matter and less art than down-stairs but how cosy! I should be almost tempted to write a book myself if I lived here, or spend my time in concocting verses to be regularly refused by the Sunday papers. The Indian matting on the floor would assist imagination, at least it would reflect it, where a carpet would absorb. At that desk between the windows "The Life of Poe" was written, as several papers of weighty thought for *Harper's, Century* and *Atlantic Magazines*, and the brie-a-brac series were edited there, besides many beautiful poems afterward printed in several journals. Over it on the wall is the picture of Thackeray, with an autograph manuscript of his lines on "Charlotte cutting bread and butter." The mantel-piece, you see, is devoted to the food for meditation. Tobacco, pipes and matches seem to have it all to themselves. I wonder how many grand thoughts and sublime sentiments owe their existence to a half-hour's commune with the red end of a churchwarden.

"Little tube of mighty power,
Charmer of an idle hour;
Lip of wax and eye of fire,
Object of each warm desire."

The library of several thousand books is probably the most unique in America, comprising the works of every notable poet from the age of Elizabeth to the present day. Several of the books are most rare and worth fabulous sums. The covers alone would bring a glow of delight to any lover of the multilineal and musty.

This copy of "Alaman's Life of Guzman Alfarache" was published in 1634. Presented to John Keats in 1818, and partially annotated by him. Here is a 1735 edition, in French, of "The Voyages of Benjamine of Tudele, Du Plan Carpin, Paul Venitien, Haiton and others;" compiled by Pierre Pergeson and annotated by the hand of Thomas Gray. Look what exquisite writing although faded and brown, the minute letters are as clear and regular as modern copperplate, and the thoughts they convey and scholarly corrections prove him to have been one of the most learned men in Europe. If it had not been for his "Elegy" I guess few to-day would know the man had ever lived. The copy originally belonged to William Mason, the editor.

Here's a book that touches us nearly, Charles Lamb's own copy of "Specimens of English Dramatic Poets, who lived about the time of Shakespeare." A work which had a great deal to do toward turning or rather directing the taste of the Nineteenth century to the literature of the Elizabethan era. On the fly-leaf is an autograph letter to William Hone, editor of the *Table-Book*, dated 1827, offering the use of further unpublished matter. The portrait of Lamb is by Hazlet. Allan Cunningham's 1658 autographed copy of "The Passion of Dido for Æneas." Poems by Sir Robert Howard, brother-in-law of Dryden. A presentation copy of Tom Hood's works, given by his wife to the present owner after her husband's death. The first edition of "Cooper's Hill," a poem by Sir John Denham, once owned by Izaack Walton. See, here is the upper and here is the lower half of his signature. Mutilated by a fool of a binder. First edition Milton's Poems 1645. Milton's "Paradise Lost," third edition, 1678. Annotated by George Darley, the author of Beaumont and Fletcher. Nine presentation volumes by Lawrence Sterne, 1767. The fifth, seventh and ninth volumes are autographed. Tom Killigrew's own copy of his plays with MS. cast of characters, dated 1641. That one case contains books from the private libraries of Walter Scott, Sir Joshua Reynolds, Coleridge, Wordsworth, Mrs. Norton and Lord Byron but something too much of this.

Over the fireplace—delicious in its grotesque rigidity—is Blake's Chaucer's Canterbury Pilgrims. A very rare work indeed. Evidently executed when modesty was at a premium, if we can judge from the get-up of the wife of Bath.

The small oil painting on wood by the door is a veritable portrait of Smollet when quite a young man.

In that collection of autograph letters appear the names of Burns, Sheridan, Cowper, Southey, Wordsworth, Horace Smith, James Hogg, Landor, Barry Cornwall, Browning, Tennyson, Campbell, Dickens, Tigh, Poe, Bryant, Longfellow, Emerson, Lowell, Bayard Taylor, and hundreds of persons we have never heard of before, but who live yet in the minds of the studious.

Now, then, take your hat off and whistle "Hail Columbia," for here is a rarity indeed: A lock of George Washington's hair—cut from his head after dark—death I mean. You needn't wink, it's bona fide. There is a pedigree with it. This is a lock of Milton's hair as veritable as the other, it belonged to Addison at one time, and came down through reliable sources from the head of the blind poet, in his little velvet frame, to its present home—this quaintly carved Indian cabinet. If you doubt, here is the certified pedigree. Addison gave it to Dr. Johnson, who gave it to Hoole, who gave it to Dr. Beatty. Beatty presented it to Leigh Hunt, who immortalized it in verse. Leigh Hunt gave it to S. Adams Lee, who passed it to G. Baker, and from him it came to the present owner.

The African spear belonged to Paul de Challu, and was presented by him, *in the jungle*, to Bayard Taylor. Better to receive a spear from a friend in the jungle than one from an enemy in the thorax. That pen has recorded the fate of a large number of stars, not in our firmament. It belonged to Humboldt. Who, born of weak woman, could help being covetous. The tenth commandment was good enough in the days of Moses when folks only had a house, an ox, an ass, and a wife. They all had alike, and had to scrap to keep them fed. But it says nothing of jolly old books, pretty fabrics and quaint bric-a-brac. And as for the wife—well, too much of a good thing is too plenty.

Come away; let us flatten our noses against Vantine's window, and choose what we will buy when rich, then go home to our attic and form in clouds from short clays, resolutions to get there some day.

A PALTY BY THE NAME OF JOHNSON.

The Worst Result of the Blizzard.

The blizzard has left in its wake many disasters, but we are sure that none will be more keenly felt by MIRROR readers than the loss for one issue of "The Giddy Gusher." That dauntless female has been picnicking in town since Sunday, unable to reach her home and her dogs across the Harlem River at Highbridge.

Yesterday (Wednesday) morning she prepared a truthful and pathetic account of her remarkable camping-out experiences and sent the "copy" by messenger from an up-town hotel to THE MIRROR office. The destination was reached neither by boy nor manuscript; whether the former was drowned on Broadway or buried with the "copy" by the Italian snow-shovellers, is as yet uncertain. The mysterious disappearance was not learned until late in the afternoon, a short time before the forms were sent to press. The news created terrific consternation. The loss of the messenger boy was immaterial, but the loss of "The Gusher" meant a week's mourning for our thousands of readers.

Scouts were immediately sent out in search of the missing matter, and an effort was made to locate the fair writer thereof. At the hotel where she had been temporarily putting up it was learned that the Giddy one had donned an ulster and with a mariner's compass in the one hand and her shirts in the other had started Northward some time before. The search-party followed her tracks as far up-town as 130th street, and there losing the trail returned mournfully to the office.

LATER.—The following dispatch has just been received:

HARLEM RIVER, March 14 } 6 P. M. }

Have penetrated to the last refreshment-place on the island. Expect to reach Highbridge by 9 A. M. Thursday. Will be on deck all right next week. G. G.

Tony Hart's Benefit.

The chances are that the benefit performance to Tony Hart will not take place this (Thursday) afternoon at the Academy of Music. Robson and Crane are at New Haven, and even if travel between that city and the metropolis were unimpeded, it is hardly likely that these comedians, who have prominent parts in the scenes from Julius Cæsar, would endanger the interruption to their route by attempting the journey to this city. The benefit will be postponed until next Thursday afternoon.

The following is the only complete list yet published of the subscriptions to the performance for the young comedian: Booth and Barrett, $200; Thomas W. Keene, $50; Joseph Arthur, $20; Adonis company, $14.25; Boston Museum company, $15; Boston Theatre company, $32; Casino company, $100; Evans and Hoey company, $95; James O'Neill's company, $30; Dan Sully company, $25; Little Puck company, $63; Hole in the Ground company, $41; Boston Lodge B. P. O. E. $100; Held by the Enemy company, $18; Al. Hayman, $25; Police Department—Capt. A. J. Westervelt, $10; Gilbert, Donnelly and Girard, and John H. Russell, $100; Nixon and Zimmermann, $100; Mrs. John Drew, $15; R. M. Hooley, $50; Rich and Harris, $100; W. J. Scanlan, $100; David C. Johnson, $25; John Stetson, $100; H. R. Jacobs, $10; William and Walter Sinn, $25; Cora Tanner, $10; Leonard Grover, Jr., $10; George Haulon, $100; W. H. Rapley, $50; George Brotherton, $10; Augustin Daly, $25; John Meech, $10; John Wild, $25; A Run of Luck company, $12; A. M. Palmer, $100; Oliver Byron, $25; William Mairy, $25; Robert Morrow, $10; Ed. Kearney, $50; Paul Kauvar company, $26; London Theatre, $25; Denman Thompson, $100; W. J. Florence, $50; Jacob Litt, $10; Maggie Mitchell, $25; Lotta company, $67; Digby Bell and De Wolf Hopper, $12.50; Herrmann, $100; A. Weber, $100; Abbey and Schoeffel, $100; J. W. Rosenquest, $100; Dr. T. W. Robertson, $50; A Friend, $50; Ed. Stokes, $100; Stuart Robson, $100; N. C. Goodwin, $100; Tony Pastor, $100. L. C. Behmann, $175; James Meade $100; Sol Lichtenstein, $50; D. L. Johnson, $150; Amsterdam Club, $150; Frank W. Sanger, $100; Tin Soldier company, $838.70; George W. Floyd $25; Hoyt and Thomas, $50; Nat Goodwin's company, $103; Erminie company, $75.

Two other subscriptions are announced—those of the Rag Baby company and J. A. Andrews, but the amounts are not given. Altogether the subscriptions amount to over $4,000.

London News and Gossip.

LONDON, March 1.

Sorry was I to learn per cablegram yesterday of the burning down of the Union Square Theatre in your city. Happily we have had nothing of the sort here since the burning of the Grand at Islington in Christmas week. When first hearing the news I trembled for THE NEW YORK MIRROR office, but suddenly I remembered that you have for some time sent forth THE MIRROR from Fifth Avenue. No more on that head. I must to my duties, and my first duty is to describe to you the adaptation of an Australian shilling shocker, The Mystery of a Hansom Cab, which Grace Hawthore and "Hustler" Kelly produced at the Princess' a few hours after I mailed my last letter to you. The house was full and Australia and America were largely represented among the audience—which included Mrs. Mackay, Uncle Sam French, and the Lord No Zoo.

There proved to be considerable Hansom Cab in the new play, but very little Mystery. This was perhaps because the secret of the murder, which in the book takes so long to unravel, is given away in the first scene. Under the circumstances I suppose this was unavoidable, but the element of exciting mystery—the one thing that renders Mr. Hume's story tolerable and to be endured—being thus removed, the bottom was as it were knocked out of the cab and of the four acts which had been nailed up around it, at one fell swoop.

* * *

The story runs on old familiar lines. Frettlby, a rich Australian merchant, married Rosanna, the daughter of Mother Guttersnipe. By and by Rosanna went wrong, ran away with a man and took to drink. Mother Guttersnipe somehow or other got hold of Rosanna's daughter, Sal, and brought her up in degradation, in a cellar, and in ignorance of her parentage. Meanwhile Frettlby, thinking Rosanna was dead, married again and had a daughter—Madge. Fitzgerald, a fine figure of an Irishman, loves Madge and is beloved in turn. The course of true love is made to run rough by Whyte, a villain in evening dress, who picked up Rosanna in England and brought her out to Melbourne to black mail Frettlby. Whyte interviews Frettlby—discusses the horrid fact that Madge is illegitimate, and demands as the price of his silence Madge's hand in marriage. Old Frettlby, with a chuckleheadedness which is not unusual on the stage under similar circumstances, consents, and Fitzgerald and Madge are in despair. Whyte is in drink. Moreland, a heavy villain *not* in evening dress, is lurking around the corner. He has heard all. He knows that Whyte has got "the certificate" on him—also that Whyte has got a bottle of chloroform in his pocket. Presently Whyte, being very drunk, falls helpless on sidewalk in front of Frettlby's house. Fitzgerald comes out and falls over him—goes to pick him up—sees who it is—puts him back in disgust, but either from motives of humanity (or for stage effect) calls a cab and tells the driver to take the beast home. Exit Fitzgerald. Moreland, hiding round the corner, has again heard all. Moreland's mind is soon made up. Fitzgerald wears a light covert coat over his evening clothes. Moreland *is not* in evening dress, but he has got Whyte's covert coat. He puts it on, creeps off in direction of Fitzgerald's exit, then returns just as cabman has hoisted Whyte into cab. "I've changed my mind," says Moreland; "and I'll see my friend home"—the idea being of course that the cabman shall take him for Fitzgerald. Fitz (played by Jack Barnes) weighs a little over two hundred pounds; Moreland (played by a slim young man named Abingdon) would scale barely one hundred and forty pounds. But they both wear coats of the same color—so the disguise is of course perfect. "All right," says the cabman, and he drives off, knocking over a gas-lamp en route. In the next act all Melbourne is horrified by the discovery of a murder in a hansom cab—and remains horrified for the rest of the evening.

* * *

While all this was going on, Fitzgerald was fetched by Sal to Mother Guttersnipe's cellar, there to receive the last dying speech and confession of Rosanna. It takes a long time to deliver—for Rosanna tells him all—that is, all she can remember. Then she dies. Fitz thinks it will be bad for Madge if Sal talks of his proceedings—therefore he makes her promise to hold her peace on the subject. By and by, when they are going to hang Fitz for Whyte's murder, and a word from Sarah might save him, it takes the whole strength of the company to induce her to speak that word—such is the sacredness of a promise (upon the stage), even to a child of the slums! Of course, they don't hang Fitz. Sal (who is now mysteriously promoted to be Madge's maid) is at length prevailed upon to speak, and proves an alibi. Meanwhile, Moreland (certificate in hand) is giving Frettlby sheol. He wants £5,000 for this bit of paper, does Moreland—which seeing that the original register of the marriage will still remain open to the inspection of all and sundry, can scarcely be considered cheap. But Frettlby is not the man to haggle. "Come to-night," says he, "and you shall have the money!" Moreland drops in according to appointment, gives up certificate, and receives cheque for £5,000. Frettlby locks up certificate in a drawer. Moreland says he prefers cash. "Call to-morrow!" says F. Moreland departs, but anon, when Frettlby has gone to bed, comes back to break open drawer and recapture that valuable certificate. (I had often heard that rich colonists keep "open house," and thought the expression had reference to their proverbial hospitality. I now see that I was wrong. It must have meant that people can, at any hour come in and out just as they darn please. Anyhow they do so in the Mystery of a Hansom Cab.) Well, then, Moreland having "frisked" the lock and secured the certificate hears a noise and hides behind a screen. Enter now nearly everybody but Frettlby, and conversation becomes general. Presently enter Frettlby asleep—after the manner of the man in Time and the Hour. F. re enacts the scene which he has just had with Moreland, everybody listening in wonder, and Moreland (behind screen) growing deucedly uncomfortable. By-and-by Frettlby, in his gesticulation, knocks over the screen, and Moreland stands at bay. There is a terrible schlemozzle, in the course of which Moreland starts shooting free; but an ingenious detective gets him by the wrist and diverts the muzzle of the pistol into his (M.'s) own back—whereby he perishes miserably. I don't know whether Frettlby dies of the shock, but Madge and Fitz are supposed to live happy ever after, with Sal as their faithful friend.

* * *

The play was fairly well mounted, and the acting was on the whole good. James Fernandez as Frettlby had nothing to do till he took to walking in his sleep—but when he got his chance he came out strong. Jack Barnes was robust as Fitzgerald. Barrett Roe was good as Whyte, and died all too soon. Abingdon was also excellent as Moreland. Eva Sothern made a very pretty Madge and Grace Hawthorne was Sal. Grace was capital in the first two acts, but showed to less advantage as she went on. Miss Cooper Pan (another American) represented the dying Rosanna. She was badly made up and amateurish in method, but she had good movements notwithstanding. The low comedy element was supplied by Dolores Drummond as a garrulous landlady; by Cicely Richards and Forbes Dawson as a pair of fashionable free lunchers; and by Frank Wright and Harry Parker as two comic detectives.

The Mystery of a Hansome Cab may do well on tour, but it is doubtful whether it will pay at the Princess'. Your dramatized dime novel rarely succeeds at our West End theatres.

* * *

The "Gaiety Theatre Company, Limited," was registered last week with a capital of £60,000 in £1 shares. The company will acquire the lease of the theatre, including all pictures, scenery, property and dramas for twenty-one years from Christmas 1885 at the rent of £3 600 per annum. George Edwendes is to be managing director. The prospectus states that the holding capacity of the theatre represents a value of £300 while the average cost of each performance may be estimated at £100. Also that since the opening of the present season (Dec. 24, 1887,) the takings as ascertained from the manager's daily final returns have amounted to £14 054, being a weekly average of over £1,750. These figures speak well for the success of Richard Henry's burlesque of Frankenstein during the run of which they have been made.

* * *

We are threatened with another version of this Australian "shocker." This one is by a Mr. Vardy, of Regent street, who proposes to call it The Mysterious Murder in a Hansom Cab, and to produce it somewhere in the English provinces. That is, providing Fergus Hume (the author of the story) and Arthur Law (the adapter of the London version) do not interfere. Judging from their public announcements I should say that they will interfere considerably.

* * *

Willie Edouin and wife (which her name is Alice Atherton) commenced their tenancy of the Strand last Saturday night, not without trepidation, as their previous ventures in London theatrical management have, as you know, been anything but financially successful. The house was full, and on the whole friendly, although the first piece offered (a one-act comedietta called Through the Fire and written by Yorke Stephens and W. Lestocq) somewhat taxed the patience of kind friends in front by reason of its hackneyed story and not very brilliant treatment. The resistance piece was Katti; or, The Family Help, adapted by a young actor named C. S. Fawcett from Meilhac's Palais Royal piece, Gotte. Fawcett, although having to slur over and sometimes to omit certain objectionable features of the original, has provided a mirth-moving if somewhat weak-plotted play. It has several very funny situations and comical lines, and altogether affords both Willie and Alice plenty of opportunities for their abilities. The name-part is a German hired girl with much strength of accent and a weakness for smashing her employer's crockery. Her destructive powers increase so much that she is eventually ordered to quit, but on turning out to be heiress to a snug little fortune, she is afterward implored to remain. Upon consideration she resolve to give her employers notice, and so packing up a tremendous lot of luggage, she sweetly sends goodbye to all and sundry, including the audience. Sandwiched in and around this servant business are a couple of incongruous affairs of heart, that for a while cause complications; and that is about all there is of the story of Katti, etc. Nevertheless, there is much mirth in business and dialogue, and a few capitally drawn characters.

* * *

Alice Atherton scored a tremendous success as the German "slavey." Her accent and acting were alike perfect, and she fascinated all beholders by delightful drollery and little dashes of pathos. Her performance alone should suffice to draw audiences to the little Strand for some time to come. Edouin is funny, deuced funny, but deuced extravagant all the time, and seen to much less advantage than he has been for some time. Albert Chevalier (a good character), H. H. Morell (son of Sir Mackenzie of that ilk), Grace Huntley (famous in burlesque), and Susie Vaughan (sister to Kate Vaughan, the dancing player), all score heavily in their respective roles. William Grest is, as heretofore, Edouin's business manager.

* * *

The great Coquelin has again descended on our shores, and has this week commenced a seven weeks' season at the Royalty, again under Manager M. Mayer. The comedian has during the week appeared in L'Etourdi and Mlle. de la Seigliere, and on Friday he will play in Le Depute de Bombignac. This performance is fraught with interest to London playgoers, inasmuch as our Charles Wyndham and George Siddons made an artistic success in an English version of this play, called The Candidate, and prepared by the son of Justin McCarthy (one of the members for Ireland).

* * *

Speaking of Wyndham reminds me that I must chronicle the return to the Criterion of Charles, who hath for many months been a rover among Continental centres, where he has (together with Mary Moore, the charming wife of James Albery, dramatist) been playing David Garrick in the respective local languages. Charles, you know, has linguistic gifts of a high order. After the play was over on Wednesday, the night of his reappearance, he and Mrs. Wyndham had an "At home" on the Criterion stage, and were warmly welcomed back.

* * *

Sorry am I to have to chronicle the death of a well known and respected London actor-manager—John Clayton, to wit. He was only taken ill a few days ago in Liverpool, while with the Dandy Dick touring company. But erysipelas set in, and the poor fellow died on Monday night at the early age of 43. Clayton's real name was John Alfred Clayton Calthrop, and he was formerly in the Civil Service. He made his first appearance on the stage at the St. James', in 1866, as Hastings in She Stoops to Conquer. Soon afterward I remember him playing small juvenile and "character" parts at the Queen's, in Long Acre, when it was under the management of W. H. Liston, father of the pretty young wife of E. D. Ward, who is with you now. At this time Charles Wyndham (then not 'Volatile Charles") was the leading juvenile. Clayton did good work here in The Lancashire Lass, Dearer than Life, and so forth, and later joined John Hollingshead at the Gaiety, where his clever hit was as the manly-hearted blacksmith, Joe Lennard, in Uncle Dick's Darling. Perhaps his first success in humorous character acting (a quality of which no one had hitherto suspected him) was as Jaggers in W. S. Gilbert's adaptation of Great Expectations at the Court, in 1876. After this his principal successes—and they were *great* successes—were Joseph Surface in the School for Scandal, during its four hundred nights' run at the Vaudeville; his Louis XIII. (Richelieu) and Juan de Miraflore (Philip), with Irving at the Lyceum, and his really splendid presentation of Hugh Trevor, the Sidney Carton of Herman Merivale's adaptation of the "Tale of Two Cities," and called All for Her. After this he went to the Bancrofts at the Prince of Wales', and, sometime later, he joined Arthur Cecil in the management of the Court. For some time they chiefly produced what you migh call serious comedy, and failure after failure rewarded their efforts. But eventually Pinero was called in to prescribe, and his prescription, which took the form of three screamingly funny three act farces—The Magistrate, The Schoolmistress and Dandy Dick—set the whole town laughing and brought in the merry shekels. In each of these Clayton scored in droll comic parts hitherto foreign to him. Last Autumn Clayton and Cecil's lease fell in and they then dissolved partnership; Clayton meanwhile taking the Dandy Dick company to Toole's for a short season pending the building of an entirely new Court Theatre; also, in Sloane square, and very near the old one. The new theatre was rapidly progressing, and would presently have been ready to receive poor Clayton, who proposed commencing with a new play of Pinero's. Clayton, who leaves a widow (a daughter of Boucicault's) was singularly gentle and chivalrous.

* * *

George Giddens (who is well-known to Americans) and Rutland Barrington (who is only known to such Americans as have visited our Savoy) are both about to start in theatrical management on their own account, the former at the hitherto ill-fated Novelty, the latter at the St. James', which presently passes out of the hands of Hare and Kendal. Let us hope that G. and B. will not regret their rashness, or perhaps I should rather say, let us hope that their "backers" won't. Nearly all our managers now are players. Irving, Wilson Barrett, Tree, Thorne, Wyndham, Grace Hawthorne, Yorke Stephens, Augustus Harris, Conquest, and, well there, I can't stop to count them all. Soon, I suppose, every actor and actress will be having a theatre built especially for themselves, and then where will they get their companies from, I wonder.

* * *

Joseph Sweetheart is the name chosen for Buchanan's adaptation of Fielding's Joseph Andrews. It is being vigorously rehearsed, and will probably be produced in a few days. Thorne seems still afraid of "first nighters," and so will (as in the case of Sophia and Heart of Hearts) first try the piece on the unsuspecting matineer.

* * *

Three new plays are due next week. (1) The Power of Love, by Miss Henrietta Ludley, actress, at a Prince of Wales' matinee on Tuesday; (2) Mr. and Mrs. Herman Merivale's farcical comedy The Don, at Toole's on Wednesday night, and (3) Messrs. Mark Ambient and Percy Lynwood's Russian play, Christina, at the Olympic on Thursday night. Altogether with these and sundry other matters next week's work is already cut out for

GAWAIN.

Notes from Paris.

PARIS, March 2, 1888.

Dumas' Princesse Georges has been played at the Comedie Francais for the first time. The Francais, as you may know, has the right to take any piece into its repertoire that has been played elsewhere. It usually practices this right after it has produced a successful piece by an author and finds that some of his previous plays are worthy of this supreme honor. An author like Dumas can, of course, impose, so to speak, any of his works at the Francais, and Dumas has frequently exercised his influence in this direction. No one complains, for the works of Dumas are all interesting, if not all of equal merit. His Princesse Georges was not a great success when it was produced at the Gymnase in 1871, although it had Mlle. Desclee for principal interpreter, and the rest of the cast was the cream of what was then one of the best companies in Paris. The Princesse Georges was at that time considered to be a very risky piece, but, *ma foi!* we have had so many better ones since that the public now finds the piece a little old-fashioned. The dialogue has grown old in parts, but in its ensemble the piece remains a strong and interesting work. The heroine this time is represented by Mlle. Brandes, the young actress whose debut at the Francais in Francillon I have already mentioned. Without being perfect in a role that requires long experience and the great authority of an experienced actress, Mlle. Brandes acquitted herself well. Of the rest of the cast so much cannot be said, for, with the exception of the younger Coquelin, all were frankly bad. Too many roles had been distributed to debutants, with which the company is overloaded, and not enough to the more experienced members of the troupe. With the departure of Delauney, Coquelin, Sarah Bernhardt and Madeleine Brohan, the company has been greatly weakened, and thus far the younger members do not give signs of worthily replacing their elders.

* * *

Under these circumstances it is to be regretted that the committee did not feel it their duty to accept M. Coquelin's proposition to return to the theatre next year. The demand for four months' vacation was the rock on which the committee and the actor split. M. Got, the dean, having only two months' leave, the committee did not dare to create a precedent that might have unpleasant consequences in the future. So Coquelin will take his farewell benefit on April 25, and immediately afterward start for South America. He will reach New York early in October, and then you will see not only the greatest French comedian, but his son Jean, whom Parisians have not yet seen, but who is said to be a chip of the old block, and one who will continue the glorious name and traditions of his illustrious father.

You will also see an actress for whom I bespeak a cordial welcome, not only on account of her ability and character, but also because of the persecution that she has suffered from the hands of her husband, M. Victor Koning, manager of the Gymnase. After having exploited all the actresses who have appeared at his theatre this son of Israel finally married Mlle. Jane Hading so as to exploit her worse than all the rest, the French laws giving a husband absolute authority over a wife. Without going into all the details of this lamentable affair, let me say that Mme. Koning finally applied for a divorce, and the case is still pending. Of course she was bound by an iron contract, with a heavy profit, to Manager Koning of the Gymnase, while Monsieur Koning, the husband, made matters so uncomfortable at the theatre that his wife and leading lady could no longer play there. Perhaps you will say that all she had to do was to play elsewhere. *Non pas!* The French law does not permit a wife to do any public act without her husband's consent, and although other theatres opened their doors to this woman, her husband refused his consent. Mme. Hading applied to Court for permission to accept an engagement at the Odeon pending the decision in the suit for divorce, but the chivalrous French law was explicit on the subject of the obedience due to husbands by their wives, and so Mme. Koning's request was refused. Forced by plain and vigorous public criticism, M. Koning has finally given way, and Mme. Hading is now able to accomplish her long cherished wish of visiting America. Maurice Grau has engaged her to accompany M. Coquelin in his American tour. I shall take another occasion to speak more fully of Mme. Hading's career as an actress. At present I will only add that the American public will see her in all the characters that she has played at the Gymnase, together with several new ones taken from Augier's, Dumas' and Sardou's repertoire.

* * *

M. Hippolyte Raymond, one of the authors of the successful Coquard and Bicoquet, at the Renaissance, has not had such good luck with his new piece at the Palais Royal; his Noces de Mlle. Gamache, which he wrote in company with Maurice Ordonneau, is a failure. The same thing may be said of the Demoiselle de Belleville, adapted from one of Paul de Kock's novels, with gay and catchy music by Millocker, the Viennese composer.

* * *

It is nearly a year since the Opera Comique was burned, and all the changes ordered to be made in the theatres have not yet been executed. This is particularly the case with the subsidized theatres which are immediately under government control. The estimated cost of these changes is a little over two hundred thousand dollars, and in the present poor times the Minister does not dare to ask for the appropriation. So, in case a fire should break out in any one of these theatres, the audience would risk being roasted alive.

* * *

The school committees of several of the wards have written to the Minister of Public Instruction calling his attention to the evil effects of the employment of children at night in the theatres and circuses. It appears that the law for the protection of minors is not applicable to the children who figure at the theatres. Parliament has been appealed to, and a committee of the Chamber of Deputies proposes to introduce an article into the law forbidding the employment of children under sixteen years of age in public performances. The children employed at the theatres are generally sons and daughters of poor families; they gain on an average twenty cents for their evening's work. The ballet girls earn about thirty dollars a month. The theatres will be more troubled by the prohibition than the circuses, for in these shows nearly all the performers are foreigners.

* * *

Tschaikovsky, the Russian composer, is here, and is naturally the lion of the day. He is fifty-seven years old and was educated for the bar. It was only after finishing his studies that he gave himself up to music. He has written several operas, symphonies, ballets and romances, all of which have great vogue in his native country.

* * *

The reception of Jocelyn at Brussels, on Saturday, and of which I spoke in my last letter, was what is here called a *succes d'estime;* that is to say, the opera was not a dead failure, but was listened to attentively and sympathetically and without great enthusiasm. An attempt had been made by the Wagnerites to discredit the work before its appearance by a detailed analysis and unfavorable criticism of the score, but the public was not influenced by this indelicate act, and showed its sympathy at various points in the opera. Lamartine's poem is hardly dramatic enough for a lyrical work, but in one or two scenes, where the musical situation admitted of dramatic development, the composer seems to have failed to seize the opportunities offered. In the other parts of the work requiring tenderness and grace, M. Godard was at his best, and has written a variety of charming morceaux, rich in melody and inspiration. The orchestra plays rather too noisy a part for a work essentially tender in its character. M. Godard has shown great talent in Jocelyn, but we must wait for another occasion before definitely admitting that he possesses real dramatic aptitudes.

M. Godard has thus far been known principally as a symphony cosposer. He was first brought into notice by Pasdeloup, who ten years ago, produced at one of the Winter Circus Concerts the young composer's concerto for the violin; the success of this composition led to the production of his Tasso, a dramatic poem that was also well received. Two years later, Colonne's orchestra at the Chatelet concerts played his new symphony and an orchestration that he had composed for Schumann's "Children's Dances." In 1881 his Gothic symphony was favorably noticed by the critics, and the next year he gave a ballet-symphony, which attracted attention from its original conception; his Oriental symphony is another one of his important compositions. Four years ago he composed the score of an opera called Pedro de Zalamea, which was played at Antwerp with much success.

Godard is about forty years old. He was born at Paris, of a French father and a creole mother. At nine years he was a remarkable violin player. When he was fifteen, his master, Vieuxtemps, took him to Germany, where he remained two years and studied the German masters. Godard is an admirer of Wagner, but he tries in his works to conciliate the aspirations of the two schools. Godard is tall and lean, wears his hair long, and tries to look like Beethoven. His little weakness is vanity about his own genius. In the ante-chamber of his apartment he has placed Beethoven's bust, and several copies of his own bust ornaments all the rooms. At the foot of one of these busts, representing the author of Jocelyn when he was eight years old, is the inscription: "The child disappears, the artist reveals himself!" At an evening party once, where Godard played one of his own compositions, the host went up to him and said: "I thank you, Monsieur Godard, for the joy you have given us." "It is not me whom you should thank," replied the composer, placing his finger to his brow, "but God, who alone gives genius!"

After this, we may do, as the French say: pull up the ladder.

* * *

The piece that is to succeed La Tosca at the Porte Saint-Martin, is a dramatization of George Ohnet's novel, the Grande Marnière, made by the author himself.—Zola's Germinal, at the Chatelet, will not be ready until after Easter.—The new bill in preparation at the Odeon consists of a three-act comedy by Henry Arnic, entitled Mlle. Dargens and The Doctors, three acts, by Ed. Brisebane and Eugene Nus.—Paul Féval's celebrated novel, the Hunchback, which had already been arranged into a drama, has now been worked over into a spectacular opera-comique in four acts and ten tableaux, and will soon be given at the Gaité.—Lecocq's Ali Baba, produced at Brussels not long ago, is to be played at the Eden next season. M. Bertrand intends to make a sort of Lyrical Theatre of this house next year.—Ambroise Thomas is writing a new opera-comique entitled Circé; the libretto is by Jules Barbier.—Gounod is going to compose an oratorio for the La Salle fetes at Rouen, June 14, and a Mass for the celebration at Rheims ten days later.—Patti is preparing her biography.—Private theatricals are all the rage in Paris this Winter. The rich and fashionable ladies who receive often have organized regular amateur companies, which are drilled by actors. The dramatic authors encourage these performances, and Dumas, Sardou, Feuillet and Becque give advice to those of their friends who indulge in this amusing pastime.—The grandson of the great Talma has just died at Bordeaux; he was a modest business man.—The Municipal Theatre at Strasbourg will soon give a new opera by the Alsatian composer, Victor Nessler. The subject of the work is a touching love-story borrowed from one of Spindler's poetic narrations.—One of the principal attractions in a realist drama played at a German theatre recently was a scene representing a butcher's shop. To make the realism complete the manager published an advertisement saying that all the samples displayed were real and had been arranged with great art by the well-known butcher, Mr. X.

STRAPONTIN.

The Bandmann Jekyll and Hyde.

Said Daniel Bandmann to a MIRROR reporter yesterday:

"My version of Mr. Stevenson's novel is an entirely independent one, and I have kept close to the story except to put in a human interest to the best of my ability. Whenever there was a chance, without destroying the continuity of the story, I have put in a comedy scene, for the play is too sombre without. 'Dr. Jekyll and Mr. Hyde' is the modern Faust, a repetition of the old story of the evil in one's nature fighting against the good. Instead of their counterbalancing each other, the evil gets the upper hand and naturally the man pays the penalty, but he dies repentant. I was forcibly reminded of the real nature of Faust when I played the character years ago in Germany. Dr. Charles Grunert was Mephistopheles, and he made up as such an exact counterpart of myself that I was amazed. The idea was to show that Mephistopheles was the evil part of Faust. From Niblo's we shall go to the Amphion Academy, Brooklyn, for a week, and then here to the Academy for a week. We will either go on the road or stay here for a longer season."

—On Saturday last Manager Frank W. Sanger gave a practical test to a number of newspaper representatives of the application of the electrical system to the opening of the doors of the Broadway Theatre. Immediately on the fall of the curtain he pressed a button, the thirteen doors swung open and the house was emptied in a little over two minutes without any of the spectators or employes knowing that the device had been used.

—The tour of Helen Barry, under J. M. Hill's management, will begin, so the latter announces, on Sept. 3, at the Union Square Theatre. Miss Barry has been giving matinees at the London Vaudeville, appearing in The Ladies' Battle and Arkwright's Wife.

What powder will I use this warm weather? Why, Pozzoni's Complexion Powder lasts longer than any other, and is not sticky.—*Com*

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ARKANSAS, LOUISIANA, TEXAS.
1888—LONE STAR CIRCUIT—1889
GRAND OPERA HOUSE, NEW ORLEANS, LA.
Greenwall and Son, Lessees and Managers.
TREMONT OPERA HOUSE, GALVESTON, TEX.
Greenwall and Son, Lessees and Managers.
PILLOT'S OPERA HOUSE, HOUSTON, TEX.
Greenwall and Son, Lessees and Managers.
DALLAS OPERA HOUSE, DALLAS, TEX.
Greenwall and Son, Lessees and Managers
GRAND OPERA HOUSE, SAN ANTONIO, TEX.
E. Rische, Lessee and Manager
MILLETT'S OPERA HOUSE, AUSTIN, TEX.
C. F Millett, Lessee and Manager.
GARLAND OPERA HOUSE, WACO, TEX.
J. P. Garland, Lessee and Manager
FT. WORTH OPERA HOUSE, FT WORTH, TEX.
G. H. Dashwood, Lessee and Manager.
Now booking for Little Rock, Pine Bluff, Fort Smith, Hot Springs, Tyler, Denison, Texarkana, Palestine, McKinney, Fort Worth, Dallas, Waco, Brenham, Austin, San Antonio, Houston, Galveston, Beaumont, Lake Charles.
First-class attractions wishing dates apply at once to
H. GREENWALL & SON,
Galveston, Texas.
Or H. S. TAYLOR,
23 East 14th Street, New York.

ATHENS, GA. New Opera House. Will be opened for engagements Jan. 1, 1888.
HORACE CRANFORD, Manager.

BOONE, IOWA.
PHIPPS OPERA HOUSE.
Population 10,000. Seats 800. Twelve complete sets of scenery. Stage 30x47 Lighted by electricity. First-class attractions only. Five surrounding towns to draw from. N. W. Iowa Circuit, comprising eight of the best show towns in the northern part of the State.
Address FRED. L. SHELTERS, Manager,
Boone, Ia.

BEDFORD, PA.
BEDFORD OPERA HOUSE.
Midway between Huntingdon and Cumberland. Good show town. Lately remodeled with new scenery and piano. Share or rent. For open dates address
MICKEL & WHITE.

CHARLESTON, S. C.
PAVILION HOTEL.
First-class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

COLUMBIA, S. C.
EUGENE CRAMER'S
SOUTHERN SCENIC STUDIO.
LARGEST IN THE SOUTH.
COLUMBIA OPERA HOUSE, COLUMBIA, S. C.
Stage Machinery, Hardware, Canvas, etc. All requirements in Stage Mechanism the latest and best style.
All work guaranteed. Best of reference. Our work to be seen in some of the finest theatres in the land.
CONTRACTOR FOR THEATRICAL SCENERY.
DROP-CURTAINS A SPECIALTY.
OUR SCENIC EFFECTS CANNOT BE BEAT.
NO MACHINE PAINTING
Manager of Opera House, Columbia, S. C.
Southern Agent for Clancy's Theatrical Hardware. The best in the business.

GOUVERNEUR N. Y. Population 4,000.
OPERA HOUSE.
Remodelled, enlarged, and new scenery. Seats 800. Will share or rent. Good open dates for 1887-8.
WANTED—Good attractions.
L. T. STERLING, Manager.

HAMILTON, OHIO. Population 16,000.
MUSIC HALL.
Seats 1,200. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Stage 32x15.
HATZFELDT & MORNER.

MATTEAWAN, N. Y.
DIBBLE OPERA HOUSE.
Seating capacity 1,300; 1,000 folding opera chairs. Elevated floors. Large stage and plenty of first-class scenery. Heated by steam. Gas and electric lights. The only place of amusement in Fishkill and Matteawan. Centrally located. Population 12,000, with good adjacent towns First-class attractions only. Prices 35c., 50c., 75c. $1.

MOUNT VERNON, OHIO.
WOODWARD OPERA HOUSE.
Wanted—Good dramatic, opera or comedy company for February, March and April Write at once. No pirates. Regular prices. Rent or share Address
L. G. HUNT, Manager, Mt. Vernon, O.

WOONSOCKET, R. I.
NEW OPERA HOUSE.
Equal to any in New England. Will be ready to open Sept. 1, 1888. Auditorium on ground floor Seating capacity 1,500 Size of stage 53x66 feet. Will control the business of forty thousand population. Now ready to make engagements for season 1888-9 with first-class companies. Address
F. S. WEEKS, Jr., Manager,
Woonsocket, R. I.

YORK, PA.
YORK OPERA HOUSE.
Only theatre in city of 25,000 Population.
Seating capacity 1,200,
Appointments first-class. Large stage, complete stock of scenery, etc. Centrally located First-class attractions only. Now booking time for season 1888-89
B. C. PENTZ, Manager.

YORK, PA.
PARK OPERA HOUSE.
THE POPULAR THEATRE OF THE CITY.
On the ground floor. Lighted by electricity. Newly fitted and furnished. Ten sets scenery Under new and popular management. First class attractions wanted, and at popular prices. E. L. SAGE & CO.,
Lessees and Managers.

RED WING, MINN.
CASINO OPERA HOUSE.
Improvements completed New scenery and opera chairs. Open time for first-class attractions.
GEORGE WILKENSON,
Sole Proprietor and Manager.

WILBY FRAMPTON. Actor and Dramatist. Experienced in Shakespearean and legitimate leads. Heavies, superior Old Men and Character. At liberty for jobbing in city, or good permanent engagement
Address 306 West 31st street, New York.

THE
CARLETON
Opera Company.
W. T. CARLETON, Sole Proprietor.
Address all business communications en route.

Mr. Louis James.
MARIE
WAINWRIGHT.
Address GUSTAVE A. MORTIMER,
As per route in MIRROR.

Season of 1887-8.
MR. RICHARD MANSFIELD,
in
Dr. Jekyll and Mr. Hyde,
Monsieur,
A Parisian Romance.
Under the management of
E. D. PRICE.

THE AGE OF TAFFY.
A Comedy-Drama in Three Acts.
By DAVID R. YOUNG.
Star parts for Comedian and Soubrette.
SEE THE AGENT.

THE RESORT OF THE PROFESSION
EUGENE BREHM.
10 Union Square, New York.
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

Sydney Chidley.
SCENIC ARTIST,
Care N. Y. MIRROR.

Esther Lyon.
LEADING BUSINESS with KATE CLAXTON.
Address MIRROR.

Verner Clarges.
In support of CLARA MORRIS.
Season 1887-8.

ZACK. L. EVANS. Stage Manager and Character. With John Dillon Permanent address, Shober & Carqueville Printing House, 56 Wabash ave., Chicago.

ALFA PERRY. H. D. BYERS.
Third season with Joseph Murphy, season 1887-8.

ALICE BUTLER.
As Evangeline in Rice's beautiful Evangeline.
Address MIRROR.

BOSTON COMEDY CO., H. Price Webber, manager. Twelfth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 962 Washington street, Boston, Mass.

E. P. SULLIVAN. as the Vicar, in Bandmann's version of Dr Jekyll and Mr. Hyde. Niblo's week of March 12, Brooklyn week of March 19; Academy, N. Y., week of March 26 Address 97 Clinton place. Permanent address 25 E. Front Street. Trenton, N. J.

EDGAR S. HALSTEAD. Comedian. With Keep It Dark, season 1887-8.
Address MIRROR.

ETHEL BARRINGTON. Late as Niobe in A Night Off. At liberty.
Address MIRROR.

EDWIN STRATHMORE.
Address N. Y. MIRROR, New York.

FANNY DENHAM ROUSE. Late of the Lights o' London Co. At Liberty.
Address 315 West 19th street.

KATE SINGLETON. First Old Woman and Character Actress. At Liberty.
Address 311 E 65th street, N.Y., or MIRROR.

MARIE HILFORDE.
Leading Lady. Disengaged.
Address Agents or MIRROR.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

MR. JAMES L. CARHART.
First Old Men.
Address 21 W. 31st St., or Simmonds & Brown.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address MIRROR.

MISS FLAVIA COLIE. En Route.
Under the direction of R. A. Dumary.

MARIE CARLYLE. Ingenues and Soubrettes.
Disengaged.
Address MIRROR.

MISS EARLE REMINGTON. Comedienne. With Charles A. Gardner's Karl Co. 1887-88, introducing her original topical song, "I Don't Know How Long it Will Last."
See Mirror Directory for address.

MISS STELLA REES.
With Robert Downing,
Season 1887-8.

OSCAR EAGLE.
Short Season with McKee Rankin's Danites.

PROF. LA DARE. Stage Dancing, Grouping, Posing, Minuet, etc., taught
No. 44 West 14th street, New York.

STEVE MALEY. Character Irish Comedian. Season 1887-88, Muldoon's Picnic. Thos. M. Murray as Muldoon; Steve Maley as Mulcahy. Under the management of Humphrey and Crossly. Address MIRROR.

TAYLOR CARROLL.
Leading Business, Mattie Vickers' Co.
Address Actors' Fund, New York.

THOS. E GARRICK. Leading and Heavy Business. Six seasons with Fred. Warde At liberty April 9. Address en route, or 624 Locust street, St. Louis.

W. H. MACK, JR.
Comedian.
Address 922 West 13th St.

WILLIAM YERANCE. Heavy and Character Actor. At Liberty. Late Leading business with Charlotte Thompson.
Postal Address, 938 William street, New York.

E. H.
VANDERFELT.
Disengaged after April 14, 1888, for Summer engagement.
Letters care of
E. H. LOW, 947 Broadway.

"Nos if no regalick."
GEO. W. JUNE,
ADVANCE-MANAGER.
DISENGAGED.
Telegraph INDIANAPOLIS, Indiana.

George W. Wadleigh
BUSINESS MANAGER
HENRY E. DIXEY in ADONIS.
Seasons 1886-7-8.
Address 1267 Broadway, New York.

Pauline Hall.
At Liberty from May 1.
Address MIRROR.

HARRIET WEBB.
Public Reader.
Professor of Elocution and Dramatic Art. Amateurs coached. Plays read and criticised. Vocal culture, advanced elocution and preparing teachers a specialty Engagements desired for readings, public or parlor.
12 East 23d street (Madison square).

Sheridan Corbyn,
THEATRICAL MANAGER.
AT LIBERTY.
First-class Combination or Local Management.
Address care "CRITERION," 2 Union Square, New York.

John G. Sparks.
CHARACTER COMEDIAN.
At Liberty for Season of 1888-89.
Six years with Edward Harrigan in his various successes.
Address MIRROR.

Gracie Emmett.
Address Beacon Lights Co., en Route.

Helen Barry.
LONDON, JANUARY AND FEBRUARY.
Union Square Theatre, Sept. 3, 1888.
Under the sole management of Mr. J. M. HILL.

Eugene O'Rourke.
CHARACTER, DIALECT AND SINGING COMEDIAN.
AT LIBERTY.
Late with Mrs. Dion Boucicault's My Geraldine Co.
Address 118 White street, N. Y., or Simmonds & Brown.

Maud Granger.
AT LIBERTY.
Address 60 West 22d street, New York.

"Bien faire et laisser dire."
Clarence Montaine.
With the FLORENCES.
REV. GEORGE BRANDE in THE WAGES OF SIN, Season 1886-7.
Address A. O. O. F., 1227 Broadway.

George Wotherspoon.
METROPOLITAN OFFICE OF
FORBES LITHO MFG. CO., BOSTON.
74 West 23d street, New York.

Francis and Alice Gaillard
Summer Season with McCaull's Lady and the Tiger.
AT LIBERTY
FOR WINTER SEASON.
Care A. FUENTES, 253 W. 84th Street, New York.

Jennie Christie.
SIERRA SUZE.
Second Season. Edwin Arden's Eagle's Nest.

Miss Ella Stockton.
DISENGAGED AFTER MARCH 1.
Address MIRROR.

Mr. Dore Davidson.
Character Actor At liberty balance of this and season 1888-89. Address 251 W. 42d street, New York.

Miss Ramie Austen.
Leading Emotional and Juvenile Actress. At liberty balance of this and season 1888-89.
Address 251 W. 42d st., N. Y.

Maude Wentworth.
LEADING. DISENGAGED.
Repertoire: Hunchback, Lady of Lyons, Leah, Romeo and Juliet, School for Scandal, East Lynne, Othello.
Address MIRROR.

Phil. H. Irving.
Manager Charles A. Gardner Co., in THE NEW KARL. Seasons 1886-7-8. Time all filled. Permanent address, Pitken & Vaughan, Printers, Chicago, Ill.

Lithgow James
BARITONE. AT LIBERTY.
Address Barnett Castle, England.

O'Connor.
SID FOX, Manager.
THOMAS L. DIGGENS, Associate Manager.
Letters may be addressed 145 Fifth avenue (Actors' Fund), New York City.
JAMES OWEN O'CONNOR.

Miss Kate Forsyth.
TOURING IN ENGLAND.
Address all communications
Care J. S. MORGAN & CO.,
Bankers, London, England.

Floy Crowell.
TIME ALL FILLED.
Per route.

May Waldron.
With
ROBSON AND CRANE.
Seasons 1885-6-7-8.
Address all letters care of N. Y. MIRROR.

H. M. Pitt.
At Liberty for Immediate Engagement.
Address Randall's Bureau, 1215 Broadway, or Simmonds and Brown.

MISS
Emma R. Steiner.
Musical Director and Composer.
SOLICITS ORDERS.
Orchestrations for sale or rent
Address STEINWAY HALL, New York.

Marguerite Saxton.
With MARIE PRESCOTT CO.
SEASON 1887-88.
Address MIRROR

T. D. Frawley
DISENGAGED.
Address 315 East 14th street.
Permanent address 1410 Boundary st. N. W., Washington, D.C

Lincoln Wagenhals.
SEASON 1886-87-88.
With ROBERT DOWNING'S GLADIATOR CO.
Address MIRROR.

Gabrielle du Sauld.
With DARK SECRET CO.
234 Broadway, Rooms 28, 29, 30, New York City.

Lizzie Evans.
C. E. CALLAHAN, Manager,
Havlin's Theatre, Cincinnati, O.

Miss Emily Kean.
SINGING SOUBRETTE.
Resigned from Le Voyage en Suisse.
Address 202 West 34th street, New York.

Edwin A. Locke.
DRAMATIC AUTHOR,
Uncle Dan'l, Messenger from Jarvis Section, The Jerseyman, Nobody's Claim, Si Perkins, Never Say Die, Cherub, etc.
Permanent address, Enfield Centre, N. H.

Hattie Haynes.
Character and Comedy Old Women.
Address MIRROR.

Delle Shirlly.
LEADING.
With LOUISE FOMEROY.

Will J. Duffy.
BUSINESS AGENT
LIZZIE EVANS.
Re-engaged season 1887-8.

Miss Eleanor Barry.
With ROSINA VOKES.
En route.

Virginia Marlowe.
Leading Juveniles. Nora in Kerry Gow—J. S. Murphy's Company—Season 1887-8.

Archibald Cowper.
FANNY DAVENPORT COMPANY, 1887-88.
Address 1227 Broadway, A. O. O. F.

Ed. H. Van Veghten.
As AMERICUS FLIPP in M. F. Dallett's Civil Service Comedy Co.
Address 1193 Broadway, New York.

W. S. Laureys.
Theatrical and Masonic Costumer.
781 Broadway, opposite Stewart's.

Grace Huntington.
AT LIBERTY for Season 1888-9. Leading Juvenile and Emotional roles. Season 1887-8, Chrystol in James A. Herne's Hearts of Oak. Address MIRROR.

Patti Rosa.
Starring in ZIP and BOB, by authorization of LOTTA.

Edwin Booth.
Letters may be addressed care NEW YORK MIRROR.

Margaret Mather
J. M. HILL, Manager.
UNION SQUARE THEATRE, N. Y.

W. A. Whitecar.
As TOM COOPER.
Address MIRROR.

Marguerite Fish.
N. BEHRENS - - Manager
Address MIRROR.

Miss Kittie Rhoades.
Starring in
MAY BLOSSOM.
By permission of Gustave Frohman.
Address W. R. Ward, 16 Hoffman st., Auburn, N. Y.

Miss Adelaide Moore.
W. B. MOORE, Manager.
London address, 21 Salsbury street, Strand, W. C.
American address, P. O. Box 2904, New York.
American Representative, JEROME H. EDDY,
23 East 14th street, New York.
Attorneys, HOWE & HUMMEL.

Mr. Alfred Ayres.
224 WEST 15TH STREET.
Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.
ELOCUTIONARY and DRAMATIC INSTRUCTION

Fanny Gillette.
LEADING LADY.
With ROBERT B. MANTELL.
Address all business communications to
AUGUSTUS PITOU, Manager, 1193 Broadway.

Miss Ray Briscoe.
AT LIBERTY.
Address MIRROR.

Mrs. Augusta Foster.
Heavy Leading.
Frederick Warde Combination, 1887-8.
Address MIRROR.

W. A. Sands.
Laura Le Claire.
As John Biddlecomb and Biddy Maloney in Alone in London, Third Season.
AT LIBERTY FOR SEASON 1888-89.
Permanent address 146 W. 4th street, N. Y.

Miss Emma Bell
and
Mr. Max Rosenberg,
EN ROUTE.
Permanent address 211 W. 22d street, New York.

Tom Martin
ARABIAN NIGHTS,
Permanent address. 15 Courtlandt street, New York.

What do you think of a Speaking Pantomime?
"I GUESS YAAS!"
Geo H. Adams

Blanche Curtiss
HOME COMPANY.
Madison Square Theatre, New York.

Wasiota Craigen
Specially engaged for The Bells of Haselmere, Boston Museum. Address MIRROR.

Notice to Managers and Actors.

Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all the stage rights in FEDORA. All communications to EDWIN H. PRICE, Canton, Pa.

The New York Mirror ANNUAL

For 1888 will be Ready on

SATURDAY, MARCH 24,

CONTAINING:

A THEATRICAL DIRECTORY,

embracing an authentic list of all the dramatic companies on the road during the season of 1887-88.

THE PERMANENT ADDRESSES

of all the Actors, Actresses, Managers, Stage Managers, Property and Baggage Agents, Advance Agents, Press Agents, engaged in the theatrical business, with a list of Professionals at liberty. Also a list of American Dramatists and prominent Dramatic Critics.

LINE OF BUSINESS.

An important feature will be a classification of Leading Men, Leading Women, Heavies, Comedians, Character Actors, Juveniles, Soubrettes, etc., etc.

THE DRAMATIC RECORD OF THE YEAR,

A carefully prepared Diary of all the notable events in the theatrical world during the year 1887, comprising the production and casts of new plays, deaths in the profession, and all other dramatic occurrences at home and abroad, together with a critical review of the year.

USEFUL INFORMATION.

THE NEW YORK MIRROR ANNUAL will contain, besides the features cited above, various other matters of interest, the Inter-State Commerce Law, the Dramatic Bibliography of 1887, etc., etc.

PORTRAITS AND ART-WORK.

In connection with the Obituary List, the ANNUAL will present full-page portraits of prominent Actors and Actresses who have died during 1887. To the work will be appended a complete analytical index. The book will be handsomely bound in cloth, and the paper and press-work will be of an excellent quality. Over two hundred pages.

PRICE, ONE DOLLAR.

A GREAT SUCCESS.

The Greatest Ever Known.

FITFH YEAR——OF——W. H. BISHOP'S

COMPANY OF COMEDIANS AND THE BEWITCHING

CARLOTTA,

The Queen of Laugh-Makers, in the funniest play ever written, The

NEW MUGGS LANDING.

EVERYTHING NEW!

NEW MUSIC! SINGING! DANCING! | And Special New Scenery!

Now booking for the season of 1888-89. Address all communications to W. H. BISHOP, as per route: Third Ave. Theatre, New York, March 19—week; Opera House, Paterson, April 2—week; Hoboken, April 9—week.

WM. GAREN, Business Manager.

FOR SALE.

A Three Years' Contract

(From September next)

WITH POPULAR LADY STAR

(Emotional).

There is BIG MONEY in this for a MANAGER OR SPECULATOR WITH CAPITAL. I will sell contract outright, on account of being engaged in other business, or will dispose of an interest.

Strong Attraction.

Has played to $5,000 per week. Will only sell to SOLID PARTY and for CASH.

Address BUSINESS, Care P. O. Box 890, Pittsburg, Pa.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

Sixth Season

J. C. STEWART'S

TWO JOHNS

COMEDY COMPANY.

Better than ever. Best money attraction now travelling.

Time all Filled.

Address A. Q. SCAMMON, Manager.

LELAND OPERA HOUSE.

ALBANY, N. Y.

ROSA M. LELAND, - - Lessee and Manager

The only first-class theatre in the city, and best equipped house in the State. For open time address as above, or MRS. R. M. LELAND, 842 Broadway, New York.

THE EAVES COSTUME COMPANY,

63 East 12th st., New York.

Silk and Worsted Tights and Shirts.

Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand. Out-of-town trade specially solicited.

GOODS SENT EVERYWHERE C. O. D.

HAWTHORNE

COSTUMER.

4 East 20th Street, New York.

COPYING.

MRS. H. A. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER,

37 East 19th street (bet. B'way and 4th ave.)

America's Brilliant Young Tragedian,

ROBERT DOWNING,

Under the personal management of

Mr. JOSEPH H. MACK,

in the

Grandest Production Ever Given of

Spartacus the Gladiator

Also productions of

Julius Cæsar, Othello, Ingomar, St. Marc.

TELLULA EVANS

PRIMA DONNA SOPRANO.

Carleton Opera Company.

Address care MIRROR.

Professional People

Playing in CHICAGO, will find at

436 WABASH AVE.,

Handsome rooms—single and en suite. Private bath-rooms, luxurious table, every comfort and elegance. Ten minutes walk from centre of city.

KYLE'S OPERA HOUSE,

GADSDEN, ALA.

Seating Capacity 640. City has population of 5,000, and rapidly increasing. On through line of railroad from Birmingham and Chattanooga to Anniston. Good show town. Elegant hotel.

T. S. KYLE, Manager, Gadsden, Ala.

Immense Success of

CHAS. A. LODER,

Supported by the popular Soubrette, MISS DAISY STANWOOD, in the great comedy hit,

HILARITY.

Accompanied by Prof. Ned Howson's Patrol Band and Operatic Orchestra. Now booking for season 1888-89. Address EDWARD J. CROSS, Manager. H. S. Taylor's Amusement Exc., 23 E. 14th St., N. Y.

BATONS GRIMES.

(GREASE PAINTS.)

Maison Dorin, 27 Rue Grenier, St. Lazare, Paris. Fards, Rouges and Blanc, pour Ville et Theatre.

An Improved Article, agreeably perfumed and harmless.

VAUDEVILLE THEATRE, April 12, 1887.

We beg to inform you that we take much pleasure in stating the great satisfaction we obtained from the STICK PAINTS you sent us for sample, and which we think much superior to similar foreign paints. You may rely on us.

GEORGES PEULOT, EUGENE GARRAUD, LOUIS ROCHE, MONTIGNY, G CORBIN.

Wholesale Agents, 56-58 Murray St.

---

842 Broadway, New York.

ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Suilamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.

MRS. R. M. LELAND.

Randall's Theatrical Bureau,

1215 BROADWAY, NEW YORK.

CHARLES FROHMAN and W. W. RANDALL, Managers.

Representing in New York all the leading theatres of the United States and Canadas, and booking the leading attractions. A general theatrical business transacted.

ESTABLISHED IN 1885.

RIDLEYS'

GRAND STREET, N. Y.

THEATRICAL

Knit Goods.

First-Class and Well Made, at Much Lower Prices than the Same Class of Goods Have Usually Sold At.

English Cotton, also Lisle Thread Tights, and Shirts, both the Heavy and Fine Grades.

WORSTED, ALSO SILK TIGHTS, SHIRTS, HOSE, ETC.

Domestic, as well as Imported, Symmetries, Ballet Trunks and Vests.

GILT AND SILVER

ullion Fringe, Tinsel Fringe, Lace Fringe, Spangle Lace, Plain and Spangle Stars, Plain and Colored Centres Tassels, all Sizes.

SPANGLES IN ALL NUMBERS.

BRAIDS IN PLAIN AND FANCY.

JEWELRY.

Rhine Stone Hair Ornaments, Necklaces, Charms, Bracelets, Shoe Buttons, Scarf and Lace Pins, Ear Drops.

EDWARD RIDLEY & SONS,

309, 311, 313 to 321 Grand street, 56, 58, 60 to 70 Allen street, 59, 61, 63, 65 Orchard street, N. Y.

Continued Success in London

Of the Distinguished American Actress,

GRACE

HAWTHORNE

SOLE LESSEE ROYAL PRINCESS THEATRE.

One of the largest and handsomest theatres in Europe. Also sole possessor in Great Britain of the rights of producing in English M. Victorien Sardou's celebrated play of

THEODORA.

Address all communications in regard to either of the above to W. W. KELLY, Manager, Royal Princess Theatre, London, England.

H. S. TAYLOR

Is Sole Agent for

THE FOLLOWING PLAYS

FOR AMERICA AND CANADA:

THE STOWAWAY.
Comedy-drama in Five Acts.

THE GOLDEN BAND.
A Melodrama in Four Acts.

THE WITCH.
An Historical Drama in Four Acts.

A TRUE STORY, TOLD IN TWO CITIES
A Melodrama in Five Acts.

WITH THE COLORS.
A Melodrama in Five Acts.

THE AGONY COLUMN.
A New and Original Farcical Comedy in Three Acts.

HAUNTED LIVES.
A Melodrama in Five Acts.

For particulars and terms see or address H. S. TAYLOR, 23 East 14th Street, New York.

J.B.DOBLIN & Co

Professional Tailors

SPRING & SUMMER STYLES NOW READY.

A CALL SOLICITED.

134 Bowery, near Grand St.

C. BREHM

Historical, Theatrical and Ball COSTUMER.

118 4th ave., cor. 12th st., New York.

Having largely added to the stock of costumes of A. J. COLE & Co. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice, our prices are moderate, and style and workmanship will give full satisfaction. The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer, Rival, Amateur League, Yorick, Booth, Phœnix Lyceum, Mistletoe, Fenelon, Roscius, Arcadian, Friendship, Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

Mozart Academy of Music.

RICHMOND, VA.

SEATING CAPACITY OVER 1,500. MAGNIFICENT SCENERY.

Patronage the Most Fashionable and Location the Most Central.

ALL STREET-CARS PASS WITHIN FEW FEET OF DOOR.

The Richmond Mozart Association, whose membership is over 600, most of whom are heads of families, have taken charge of the Academy, and in future it will be conducted under their auspices, thereby insuring a large patronage. During the coming Summer it will be remodeled at a large cost, making it the best house in the State, as it is now the largest. Only refined first-class companies will be booked, as it is the intention to make it beyond doubt the leading place of amusement in the city.

All contracts made with Mr. J. K. Strasburger, the late lessee for the present or coming season, will hold good, and managers are requested to give immediate notice of such contracts.

Open Time in March, April and May.

Correspondence is solicited. Direct communications to Mr. THOMAS G. LEATH, who has been reappointed manager.

A. BARGAMIN, Chairman.

1887. SEASON 1888.

RICHARDSON & FOOS

THEATRICAL

PRINTERS AND ENGRAVERS

112 Fourth Ave., New York City.

GEORGE PATTERSON - - Sole Proprietor

Most Complete Show-Printing House in the World. None but the Best Artists Engaged.

FIRST-CLASS WORK ONLY

AT REASONABLE PRICES.

Estimates Cheerfully Given.

THE THEATRICAL

Stock Printing House of America.

A. S. SEER,

BROADWAY AND 17TH STREET, N. Y.,

Has the LARGEST, BEST and NEWEST Assortment of

STOCK LITHOGRAPHS & WOOD CUTS

Of any house in the country, for

MONTE CRISTO, EAST LYNNE, SOCIETY DRAMA, MINSTRELS, TWO ORPHANS, COMIC OPERA, UNCLE TOM'S CABIN, WESTERN DRAMA, COMEDY AND VARIETY,

Also an Entirely New and Complete Assortment for

Ten Nights in a Bar-room.

The Great Scenic Production,

ONE OF THE FINEST

NOTICE---The Great River Scene; Revels of the Wharfrats; Parade of the "Finest:" Illuminated Steamboats "Pilgrim" and "Bristol" of the Fall River Line.

A PHENOMENAL CAST, INCLUDING

MR. DAN MASON AS JOHN MISHLER.

TIME ALL FILLED. For open time for season 1888-89, address J. H. HANSON, care A. S. SEER, 19 East 17th Street, New York.

EDWARD J. HASSON, Proprietor and Manager.

Rosner & Seeman's

ELECTRIC SENSATIONS,

And the Greatest Novelties of Europe.

SANDOR ROSNER,

THE ELECTRIC WONDER IN THE ELECTRIC AGE.

ADOLPH SEEMAN,

The Son of Baron Hartwig Seeman. Producing his great illusion, ELECTRA.

MADAME QUITSCH, A. O. DUNCAN, MARTENS TRIO, WYLIE and SANFORD, WARREN & RICHARDS.

R. FITZGERALD, Manager, 10 Union Square.

S. P. NORMAN, Business Manager. Managers with open time address above.

NEW MANAGEMENT.

HIBBARD OPERA HOUSE,

JACKSON, MICHIGAN.

Population 25,000; Ground Floor; Seating Capacity 1,200; Commodious Stage, large enough for any spectacular production. Ample Scenery and Dressing-Rooms. First-class Orchestra

ALBERT TAVERNIER, Lessee and Manager

I have leased the above house for a term of years, commencing July 1, 1888. During the Summer the house will be completely overhauled both before and behind the curtain.

Managers of First-class Companies only, booking through Michigan please address as above.

N. B. Attractions wanted for July 4 and Race Week.

THE LITTLE TYCOON.

A Greater Success than Ever as Rendered by the Author's Ideal Company

MORE HUMOROUS AND MORE REFINED.

The Only Company Now Playing the Opera.

MANAGERS AND OTHERS

Are hereby cautioned, under penalty of the law, against producing, or allowing to be produced, in their theatres, THE LITTLE TYCOON other than by my own company. WILLARD SPENSER.

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR. H. C. MINER - - Sole Proprietor and Manager.

Mrs. JAMES BROWN POTTER'S American Tour.
Miner's People's Theatre, Miner's Brooklyn Theatre, Miner's Newark Theatre, Miner's Dramatic Directory.
THE GOLDEN GIANT, with Mrs. McKEE RANKIN

ADMIRAL PORTER'S ALLAN DARE.
Miner's Zitka Company, Miner's Silver King Company.
Miner's Bowery Theatre, New York.
Miner's Eighth Avenue Theatre, New York.

Telephone Spring, 67 Cable, Zitka, N. Y. European Agents, American Exchange.